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KEEN SPIRIT OF ENTERPRISE ACTIVE IN PARIS MUSIC

Desire for Co-operation Between France and America Impressively in Evidence in Artistic Circles—Clash Between Classical and Modern Interests—Musical Managers Resourceful and Hopeful—New Works Promised at the Opera Houses—Living Conditions in Paris

Paris, France, Aug. 1.

COMING to Paris when the season is over, one can at best jot down a series of impressions—impressions that, by virtue of an absence of five years from this war-stricken city of gaiety, are possibly more vivid than they are likely to be at another time and on other occasions.

Like all the rest of the world, Paris musical circles have taken a deep breath of relief at the end of the war and undeniably are beginning to look more hopefully into the future. The spirit of enterprise seems to be stirring again. Everywhere, but pre-eminently among more enlightened circles, a tendency is noticeable to take up connections with similar circles in other countries. And there is no doubt that America's co-operation in the war has evoked and strengthened many other Franco-American relations than those between the American soldiers and vivacious French maidens. Through all the chaos of this unparalleled war, art and especially music, has not been treated as a negligible quantity. And a visit to the ministry of Beaux Arts quickly brings the conviction that officially also musical reconstruction has become the watch-word. The seething activity manifested in the rooms of these headquarters of the fine arts of France must perforce fill an American's soul with envy that, at home, in the United States, to-day more potent than ever before, a similar governmental department is lacking, just because our provincially inclined legislators cannot be convinced of the stringent need to foster a country's resources other than those contributing to its financial or monetary credit.

But again one is struck by the two factions existing in Paris, to-day as they did before the war: the moderns and the classical (or shall we say?) the conservative element.

I know of no city, or community, where the distinction between these two musical factions is so marked as in Paris. And oddly enough, as far as I have been able to gather, it is not a national movement with the moderns. For, at the present moment, it seems to be modern Russian music that has become the object of propaganda, just as formerly it was the music of Wagner, César Franck or Ravel.

One of the first landmarks of the French musical world I saw was Camille Chevillard. The eminent French conductor appears to have changed but little in these five years of war-upheaval. He does not seem a day older, every now and then explodes in the same infectious leonine laugh and manifests all his old-time abruptness and apparent severity which, however, is but an external coating covering up the warmest heart and the most generous personality imaginable. It must be a sorry individual indeed, or an abnormally sensitive soul, that does not feel drawn to Camille Chevillard. The *maître* is never quite so happy as when surrounded by many



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ERNESTO BERUMEN

Popular Pianist, Whose Musicianship and Brilliant Playing Has Attracted Widespread Attention in the United States. (See Page 14)

friends (the more the merrier) in his beautiful summer home at Chatou near St. Germain. It was in the park of this chalet—known before the war as Villa Händel—that I again met Mr. and Mrs. Chevillard in the midst of a group of friends, comprising many well-known personalities of the musical and literary world. It certainly did feel good to the lonely traveler to be welcomed so warmly. After the first greeting and the interchange of war experiences, one of the first questions Chevillard asked was whence I came. When I told him that I had come from Italy and there had met his good friend Toscanini, Chevillard questioned: what he was doing now. But when I replied, "Nothing much, only conducting a concert of 'Parsifal' and Beethoven's 'Ninth,'" Mr. Chevillard almost jumped out of his cane-chair and roared "What! Are the Italians producing Wagner now? *Voilà, mes amis!*" turning to his guests, who promptly broke out in acclamations of approval.

But when Chevillard began to speak of America's musical season, it was the writer of these lines who began to question. As to Sir Henry Wood and Toscanini, the question was put, why Mr. Chevillard had not gone to the States to conduct the Boston Symphony Orchestra. And again we were answered that the offer had been made rather precipitately

OPEN AIR "AIDA" POSTPONED

Car Strike Delays Sheephead Bay Performance Until Aug. 16

The open-air performance of Verdi's "Aida," which was to have been given at the Sheephead Bay Speedway on the evening of Aug. 10, was postponed to Aug. 16 on account of the strike on the Brooklyn Rapid Transit lines.

It was hoped by the management that the strike would be over before the date of the performance, but on Aug. 8 Fortune Gallo and André de Segurolo announced that owing to the very uncertain condition of surface traffic the performance would be postponed, as it would be impossible for spectators in any considerable number to get to or from the Speedway. The cast as announced under the direction of Giorgio Polacco will sing the opera on Aug. 16 as the strike is now settled.

Chicago May Hear "Temple Dancer"

CHICAGO, Aug. 12.—It is probable that John Adam Hugo's one-act opera, "The Temple Dancer," will be produced at Ravinia Park this season, with Florence Easton creator of the leading rôle. The work was part of the "American trip-tych" produced at the Metropolitan last March.

LEONCAVALLO, OF "PAGLIACCI" FAME, IS DEAD IN ROME

Celebrated Italian Composer's Career Ended in his Sixty-first Year—His Opera "Zaza" Scheduled for Performance at Metropolitan Next Season—An Admirer and Follower of Wagner's Precepts—Had Composed Prolifically, but Only One Opera Had Brought Him Enduring Reputation—His Visit to America

ROME, Aug. 9.—Ruggiero Leoncavallo, the composer, is dead.

A strange career closed with the passing of Ruggiero Leoncavallo, known to fame as the composer of "I Pagliacci," perhaps the most noted of Italian melodramatic operas. Born in Naples in 1858, the son of a magistrate, a pianist on tour at sixteen, attaining the degree of maestro at eighteen, it was not until 1892, when he was thirty-four years old, that Leoncavallo achieved the fame for which he craved.

Rossi, the famous composer, was the young musician's preceptor at the Naples Conservatory, and Wagner his lifelong admiration. His own career as composer began with his tragic opera, "Tommaso Chatterton," after the drama by Alfred de Vigny. Owing to the failure of the impresario to produce the work at Bologna, Leoncavallo was left penniless. He became a teacher of the piano, a player in cafés, wandering through France, England and Egypt. Drifting to Paris, he lived there for a long time, composing continually. Profoundly impressed as he was, especially at this time, by the works of Wagner, it may well be that the Bayreuth master's example suggested to him the idea of his own operatic trilogy, "Crepusculum." But the first part, "I Medici," was another failure, and the two last parts, "Savonarola" and "Cesare Borgia," were in consequence never finished.

In 1892, Leoncavallo achieved the one great success of his life in the production of the two-act opera, "I Pagliacci," at the Teatro del Verme, in Milan. Closely following as it did the extraordinary success of Mascagni's one-act opera, "Cavalleria Rusticana," in Rome, the attention of the entire musical world was thereby called to the "Young Italian" school of opera, of which these two were considered, with Puccini, the best-known exponents. For many years the two works, generally known as the "twin operas," were performed together, and it is a wide question which achieved popular favor more extensively, the orchestral intermezzo and soprano aria from "Cavalleria" or the "Prologue" and "Ridi, Pagliacci," beloved respectively by baritones and tenors the world over. As with all his operas, Leoncavallo wrote his own book in "Pagliacci." The plot was based on an actual occurrence in the court of which his father was judge.

Following on this success, the composer produced other works, achieving a greater or less measure of success, but never equalling "Pagliacci" in public esteem. "La Bohème," for example, produced in Venice in 1897, some months after Puccini's work of the same name, though said to have been written before it, was quite out-distanced in favor by the Puccini opera. His opera on the

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REPORT MENGELBERG WILL CONDUCT THE BOSTON SYMPHONY

Monteux Said to Have Decided to Remain in France—Judge Cabot Denies Story and Declares Frenchman Will Lead the Hub Forces Next Autumn—Hollander Is Now in Copenhagen—No Official Confirmation of Rumor

RUMORS that Pierre Monteux, who was last spring appointed conductor of the Boston Symphony, succeeding Henri Rabaud, would not lead the orchestra, reached MUSICAL AMERICA this week. Willem Mengelberg, according to MUSICAL AMERICA's informant, "will conduct the Boston Symphony next season. If the contract with the Dutch conductor has not already been closed, it will be signed within a short time."

At the present time Mengelberg is in Copenhagen.

Speaking for the Boston Symphony directors, Judge Cabot emphatically denied the story when it was related to him by the Boston representative of this publication.

"Mr. Monteux will conduct just as announced," stated Judge Cabot.

It is whispered in European musical circles, however, that the French conductor has resolved to remain in France, where he has been for several months.

Mengelberg's name was in prominence after the Muck débacle as a possible successor to the German leader. He is reputed to be a scholarly and forceful conductor.

Friends of the former conductor of the Russian Ballet and the Metropolitan were perplexed at the report, which MUSICAL AMERICA publishes for its face value.

Francis Macmillen, Violinist, Cited for Bravery in Action

Major William Kennelly, just returned from France, brings reports of the activities of Lieut. Francis Macmillen, the American violinist, recently cited by General Pershing. He says the violinist won

his citation for bravery while pursuing a squad of escaping German spies, two of whom were later captured and shot. The spies, who were armed, had taken refuge in an abandoned hut and were shooting from the windows at the pursuing Americans. Major Kennelly and Lieutenant Macmillen led a charge which routed the Germans and eventually resulted in their capture. Lieutenant Macmillen, Major Kennelly says, displayed unusual bravery in facing the German fire.

HUGE THEATER TO BE BUILT IN BALTIMORE

New Structure, for Opera and Other Performances, Will Cost \$1,500,000

BALTIMORE, MD., Aug. 8.—The incorporation papers for the Century Theater Company were filed yesterday with the State Tax Commission, and after the purchase of property in the center of the city announcements were made of plans for a new theater on Lexington Street to cost about \$1,500,000. The incorporators are Charles E. Whitehurst, F. William Bolgiana and H. Webster Smith; the capitalization set forth in the charter is to be \$600,000, of which 8 per cent is preferred stock and \$10,000 common stock.

The ground purchased has cost the company about \$350,000, and it is estimated that the building to be erected will cost about \$1,000,000, exclusive of decoration and fittings. The plans call for a main theater to accommodate 3750, and above this another auditorium, a roof theater to seat 2500 persons, making a total seating capacity of the building greater than any local playhouse.

In the pit there will be room for a seventy-five piece symphony orchestra, and additional space for musicians will be arranged near the large pipe organ which is to be installed. The theaters will be equipped with every kind of theatrical appurtenance to accommodate performances of opera and other forms of entertainment. A movable stage will be one of the novel features of the roof theater.

The architectural plans have been drawn by John J. Zink. Charles E. Whitehurst will be the managing director. The construction is expected to be under way at once. F. C. B.

LEONCAVALLO PASSES

By HERBERT F. PEYSER

EXCEPTING on sentimental grounds to the palpitant worshippers of the immemorial "Double Bill" the demise of Leoncavallo is of no significance to music. So far as he mattered artistically the man might have died a quarter of a century ago. Like the one colleague with whom he will be always bracketed despite the manifest inferiority of his talents, like Pietro Mascagni, he wrote one work and then fell like a burned-out rocket. Whether or not one considers "Pagliacci" as *aere perennius*—and discernment of any soundness whatsoever does not—it is Leoncavallo's monument and his only one. His Florentine trilogy, his "Bohèmes," "Chattertons," "Zingaris," "Camicia Rossas," "Zazas," "Rolands of Berlin" and heaven knows what else, grand, comic or melodramatic mean about as much to the contemporary world as the dearest scores of Pacini or Mercadante. He had, as Mascagni has, a perfect genius for begetting ghastly failures and of thriving on them. A conceited man, he was enamored of these failures. It was characteristic that he laid the blame on the public or on political situations for the persistent ill-fortune of his efforts. Unlike the composer of "Cavalleria" he did not illuminate the works that followed his supreme effort by transient gleams of a finer fancy. At best he quoted from the pages of "Pagliacci" in invertebrate and watery variants. Opportunity to study the case first hand will be given this coming season when the Metropolitan produces his "Zaza," for which a good word has yet to be spoken by persons who have heard it.

"Pagliacci" seemed in the early nineties of an importance totally disproportionate to what subsequent acquaintance

proved it. As much did "Cavalleria"—a far sincerer and more forcible if cruder product of inspiration. The explanation is simple enough in the light of the perspective we now possess. The public, as yet unused to the modern trend of musical speech in opera and, in spite of Wagner, still dominated by the cumbrous artificialities of the past, found itself disoriented, thus abruptly confronted by the fierce and swift dramatic movement of these little operas, wherein the persistence of old formulae was disguised to the casual sight by the pungency of an emancipated harmonic and orchestral idiom and the vigor of passionate declamation. The "innovation" represented was largely illusory. "Cavalleria" and "Pagliacci" derived from Ponchielli, not from Verdi. In their time they were hailed as fountain-heads of a new and puissant school. The ultimate development of that school brings us, alas, nothing better than "L'Oracolo" and "Il Tabarro."

"Pagliacci" owes its perennial success with the crowd to the yellow melodramatic stuff of its libretto and the flutulent sentimentalism of its music. A melodist of no originality or distinction Leoncavallo contrived nevertheless to suffuse the pages of this score with a quantity of facile, vulgar or heaving, ejaculatory melody altogether surprising in view of the barrenness of his succeeding works. But the dramatic and emotional devices of the "Pagliacci" score are of the most superficial and shoddy. Several motives were borrowed unblushingly from Wagner—a fact little known to some of the most irrepressible "Pagliacci" enthusiasts.

Leoncavallo, though one of the three most conspicuous of the school until recently denominated the "Young Italian," was, in reality a man of scantiest inspiration and feeblest creative pulse. In him passes a mediocrity raised to prominence by a freak of luck.



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The Latest Photograph of Leoncavallo, Showing Him with His Wife. It Was Taken Last Year Near Milan

LEONCAVALLO, OF "PAGLIACCI" FAME IS DEAD IN ROME

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Story of Thomas Chatterton, in 1896, added in no great measure to his fame, nor did "Der Roland von Berlin," written and performed at the request of the then German Emperor, William II, in 1904. But "Zaza," given in Milan in 1900 and in Antwerp in 1902, attained more success. It is scheduled for production next season by the Metropolitan Opera of New York, Geraldine Farrar in the leading rôle.



Ruggiero Leoncavallo, Noted Italian Composer, Who Died in Rome Last Week

But it is on the opera of "I Pagliacci" that the composer's fame will be enduringly based. "Melodramatic," "blood-and-thunder," "near-Wagner," as it may be and has been called, nevertheless the masterful construction of its intensely dramatic plot, the well-built libretto, the vivid humanity of the story, the extraordinary skill shown in the orchestration and the flowing melody of the vocal numbers, all have combined to make it one of the greatest favorites with the American audiences. Sixty-two performances of it were given between 1908 and 1917 at the Metropolitan, and in the last two seasons

it has shown no signs of decreasing in its popularity.

Signor Leoncavallo twice visited the United States, in 1906, giving concerts from his own works, and in 1913, when he conducted his operas in Chicago and San Francisco. During his last trip to this country, he was an interested visitor to the office of MUSICAL AMERICA, where he made an exceedingly pleasant impression on the members of the staff by his cordiality and charm of manner and his unfeigned interest as a man of letters, as well as a musician, in the conduct of musical publications.

On the day before Signor Leoncavallo sailed for home, his compatriots gave him a dinner, at which he expressed his delight with his reception in this country and his gratitude to the great American people for their welcome to his work. Signor Zucca presided at the dinner, which was attended by Caruso, Bonci and many other musical celebrities.

COLUMBIA OUTDOOR CONCERTS CLOSE

Ten-week Series Under Edwin Franko Goldman Drew Huge Audiences

The open-air concerts which for ten weeks have been given thrice weekly on the campus of Columbia University by the New York Military Band, Edwin Franko Goldman, conductor, came to an end on the evening of Aug. 8 before an audience of about 30,000 persons.

The attendance for the thirty concerts was about three-quarters of a million, that for each concert averaging from 15,000 to 30,000. An ovation was given Mr. Goldman after the concert and he was presented with a magnificent silver service by the subscribers. The presentation address was made by Jonathan C. Day, Commissioner of Markets. A pair of cuff links was also given him by members of the band.

The band, which is composed of the foremost wind instrument players in America, has set a new standard for this type of music. The organization is to be made a permanent one and plans are now being made for a longer season next summer, as well as for an extensive tour of the country. The success of these concerts is due in a large measure to the conductor, Edwin Franko Goldman, who raised the funds and managed the whole undertaking. The seating arrangements for the coming season will be made to accommodate 30,000 persons.

TO KEEP US A "SINGING, SMILING, UNITED PEOPLE"

Community Music Movement Throughout America to Be Stimulated by Community Service Through Practical Program of Organization—Mass Singing as an Entering Wedge to Create Community Choral Groups, Bands, Orchestras and Opera.

By KENNETH S. CLARK

[Mr. Clark, who was formerly a member of the Editorial Staff of MUSICAL AMERICA, was the War Department song leader with the Seventy-ninth Division at Camp Meade, and accompanied the Division overseas as a song leader with the Y. M. C. A. He is now with the Community Music Department of Community Service (Incorporated).—The Editor.]

NOW that the war has made our country "a singing nation behind a singing army," what are we going to do with it? Are we going to sit by, passively, and risk the chance of a reaction's setting in—a reaction such as may cause our people to lose forever the greater part of the musical inspiration that the war has brought to them? Or do we mean to take this vocal self-expression and build upon it a solid structure, with the result that we shall have not merely a singing nation but a thoroughly musical one? These questions are set forth as deserving the earnest thought not only of every professional musician, but of every American whose soul has been touched by the beauty of music.

Already the "doubting Thomases" are beginning to croak. "Community singing was all very well in the excitement of war," is their cry, "but you can't expect people to keep singing their heads off after the stress of the demobilization period has passed."

We know better than that, for community singing did not spring from our participation in the war—it had made more than respectable start among us before we entered the conflict. Had it not been for the war enthusiasm, however, it is quite possible that it would have taken twenty years for the movement to reach the point where it now stands. So great is the momentum given by the singing impulse that, even without stimulation, it would possibly continue for some time, but the scope and style of the singing would scarcely advance unless its course were properly directed.

There is much more to the community music movement, moreover, than mere mass singing. This singing is to be used as an entering wedge toward the end of creating community choral groups, community bands and orchestras, community opera, etc. That we may meet the challenge of this crisis, both musicians and laymen must—to paraphrase popular saying—"give a thought to community music." Nay more, they must not only think but act.

In the vision of those who have this movement at heart, community music will go two steps further than music ever went before its introduction. Until that time—but a few years ago—music had been purely an art. It had brought cultural benefit to people by making them appreciators of the beautiful. The inaurators of community singing went a step farther, for they foresaw that when the residents of a city began singing together, a greater spirit of neighborliness would be engendered, and a helpfulness toward the city's welfare. The war has taught us, however, that there is a greater community than a city—that our whole country is a community, to which we owe our first allegiance. The great mission of community music, therefore, is that it shall help to keep us (to use another slogan) "a singing, smiling, united people."

Mere Love of Music Not Sufficient

It is not sufficient that our people shall be lovers of music. Probably no country is more musical through and

through than Germany, but God preserve the United States from ever having such a national spirit as that which upheld the German Government in its brutal creation and prosecution of this war! By all means, let us use music to make our people appreciators of the beautiful, but let us link that music with the inculcation of high ideals of citizenship.

As John C. Freund has pointed out in his campaign for the Musical Alliance of America, our musicians and amateurs of music have been conspicuously remiss among our population in the matter of exercising their civic duties. One can imagine a country in the millennial condition of having all of its people truly music-loving, but which would be, despite that fact, a country entirely lacking in a spirit of real brotherhood and high national ideals. We would be sadly destitute of national unity if our nation were made up merely of a collection of well organized cities, or even of strongly constituted states. Therefore let us use community music to aid in making our people better citizens—not only of their own communities, but, most of all, of that great community, the nation.

This use of community music is not an abstract dream but a practical reality—so much we learned in the war. Just as music helped us to express in terms of action our love of country that, before the war, we scarcely knew existed, so will music help us to live that patriotism every day, after the war excitement has passed. None of us is so good an American that he can't be a better American, and community music will help to make us so. As to the Americanization of our foreign-born residents, the naturalization authorities testify that community singing will be an in-

valuable aid in familiarizing these new arrivals with our language, while in no other way can they be helped emotionally to feel the ideals of our country as instinctively as through the singing of our patriotic and folk songs.

So much for the vision of community music, civically as well as musically. In order to realize that vision, however, all those throughout the country who have an eye to see that vision, must put their shoulders to the wheel and push! The need for community music must be demonstrated to organizations as well as to individuals, to the end that it may be adopted generally. There cannot be too many promulgators of community music, for there is room for all, so vast is the field. There is need, however, for centralization of efforts in the matter of supplying information and advice. Furthermore, steps are being taken to meet that need.

Organizing a National Movement

Here is the situation: The most widespread concerted effort toward creating a singing spirit among our civilian population was that made by the War Camp Community Service, which has at the present time more than seventy community organizers for singing throughout the country. Now, the work that the W. C. C. S. carried on in wartime is to be continued in time of peace by the outgrowth of the war organization, Community Service (Incorporated). Whereas the nature of the W. C. C. S.'s work for men in uniform limited its musical activity chiefly to singing, the new organization will cover the whole field, and the Department of Community Singing becomes the Community Music Department in the new organization.

Community music is to be one of the

most important activities of Community Service in its campaign to meet the leisure-time—or better, the off-duty time—social problem. It is to foster music not with the intent that Community Service may become a dominant power in community music, but because it believes in community music as invaluable to the civic welfare of our people. In other words, to use the language of the street, Community Service "has no axe to grind" in campaigning for the spread of community music.

How will Community Service attack the problem? In two ways. First, through its field organizers, who will directly formulate a community music campaign for the various cities and assist in the establishment and carrying on of the work. Second, through the national office of the Community Music Department—specifically, through the section which shall make educational propaganda for the spread of community music in general and shall provide a clearing house for information as to policies and supplies.

Let us take up first the second broad phase of the work. Suppose that a reader of this article—whom we may call Mrs. Smith of Iowa—has caught the vision of what community music will accomplish and longs to have it introduced in her town. She has talked the matter over with Mr. Jones and Miss Brown, who are similarly interested, and the three are determined that the thing should be done, but do not know how to go about it. It is the aim of Community Service that its clearing house for information may help these community music enthusiasts to realize



Two Phases of the Industrial Music Work as Caught by the Camera: Above, A Morning Sing in a Baltimore Department Store. Below, Employees of a New York Shipyard Gather with the Song Leader at the Noon Hour

The Community Music Program

"We ought to keep on with the community singing, but we also ought to have it lead over, for the more musical, into permanent people's choruses which will be able to do oratorio. We should get glee clubs started in every school and social center. We should promote orchestras, bands, string quartets, mandolin clubs, in schools and settlements and centers. There should be music settlements where solo playing is taught. Community singing itself, to last, should be hitched to our public occasions, pageants and anniversaries."—Statement by Joseph Lee, President of Community Service (Incorporated).

TO KEEP US A "SINGING, SMILING, UNITED PEOPLE"

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their dream. First, the bureau will tell them how to pick out a local committee by which the music campaign may be waged as a real community enterprise. Then when once the framework has been created, and in case there is no local man suited to the post of community organizer for singing (which is more than probable), the bureau may be able to suggest a capable man who could be secured for the post. Be it noted, however, that even now the demand for such men exceeds the supply, and this field of community music organizing presents a tremendous opportunity for persons of the required training and talents.

A Clearing House for Information

Having formed their committee and secured their singing organizer, our Iowa friends may next call upon the clearing house for information concerning the repertoire for community singing, how to get permission for the use of various songs on the song sheets, how to secure song slides, how to get music for bands and orchestras, how to proceed in the organization of industrial choral groups, etc. These are merely some of the functions of this branch of the work, as they are now being developed in the offices of the Community Music Department, W. C. C. S., at 124 East Twenty-eighth Street, New York.

We now come to the field work in music. In the first place, it will be an integral part of the general campaign to be inaugurated by Community Service. It is the intention of the Service to accept invitations from a certain number of cities that it institute in those cities a leisure-time program similar to that carried on for men in uniform by the War Camp Community Service. It will accept invitations from those cities in which such a program appears to be most needed. The number of cities in which the program will be carried on will be in ratio to the amount of Community Service's national budget for the year. While the number of cities will be large, it is manifestly impossible for the work to cover the whole country thoroughly.

Let us suppose that a Community Service program is being instituted in a city, and that the Community Organizer is having the aid of the Field Organizer of community music for that district. Perhaps community singing may be sent into the town in advance of the general program (it is a compelling entering wedge). At any rate, the Field Organizer assists in the formation of an executive committee for music and in the securing of a music organizer. The latter's first duties, after enthusiasm has been aroused, will be the discovery and training of volunteer leaders as assistants. The machinery is now ready for the promulgating, first, of community singing, then of community orchestras and bands, community opera, pageants and community recitals. The singing is to lead not only to better singing (of better music), but to all other forms of community music.

"But how about cities in which there is to be no Community Service program?" is a question asked. Well, such places as the hypothetical Iowa city mentioned above will have the hearty and thoughtful co-operation of the national office, and it is hoped that, in so far as is physically possible, the field organizers of community music may give assistance and advice to such cities at close range. For example, if the Iowa town has reached the stage of having its committee and not knowing what to do next, the national office may be able to have the district organizer stop off in that town for a pre-arranged meeting of the committee, before which he can lay completed plans as to how to proceed. Such service would be given, of course, to the town in the spirit with which War Camp Community Service served the men in uniform.

That this general scheme of organization is absolutely practicable is shown by the certainty with which it worked out in the singing campaign of the W. C. C. S. It is a movement, however, that demands resourceful organizers (you will note that the term "organizer" has been used throughout this discussion; not "song leader"). It also needs enthusiastic propagandists, the more the better. That those who believe in community music may have more ammunition to use as propagandists, the writer wishes to give a few concrete instances of what community singing—the entering wedge of community music—has



Tying Up Community Music with Important Public Events: Above, One of the Many Sings in Connection with the Victory Rose Festival, at Portland, Ore. Below a Volunteer Song Leader Directs a High School Chorus at a Welcome Home Parade

done and can do. I have taken them from the reports of the organizers of the W. C. C. S.

First of all, some of the most striking examples come from the industrial field, which the War Camp entered in its preparations for flag-demobilizations exercises. For instance, in one factory the singing was rather poor until one of the foremen suggested the formation of a good double quartet. Rehearsals had to be held after hours at night, but the addition resulted in an increased interest in the singing. In the search for good voices the office of the factory was invaded, and the superintendent and manager were drafted into the octet. After that there was no distinction in that factory between office and shop as far as social affairs went, and the superintendent testified that never had the spirit of contentment been so apparent among the men, nor had there been such cordial co-operation between shop and office.

Again, the manager of one department store declared that he could always tell the days on which a sing had been held in the morning by the changed atmosphere in the store throughout the day—even though he hadn't been informed that the sing had occurred.

Tuesday was always a hard day for the employees of another store, after Monday's special sales, which left the sales people physically below par. "But since they have had the singing," declared the manager, "they are all happy and their efficiency has increased at least 50 per cent."

In another store, in which a half-hour of the store's time was taken for singing twice each week at 5.30 in the afternoon, the manager said that although the firm figured a loss of \$30,000 a year on the estimated sales lost in that weekly half-hour, it was considered a wise investment in the increased efficiency that the singing brought to the sales force.

After the noonday sings were introduced in one packing plant, it was found that it was much easier to interest the employees as a body in matters of general concern.

When Music Brought Real Harmony

Music's magic among business men was demonstrated by one organizer who was to lead singing at the convention of the stockholders of a corporation. In the morning session developed two bitter factions, and when the singing organizer arrived for his afternoon appointment, he found everybody with blood in his eye. Nevertheless, he finally got one side of the house singing against the other, and they enjoyed it so much that they invited him to return the next day. The sequel was this: The singing saved the corporation, for each faction had determined to form its own organization and fight the other out of business—instead of which, the afternoon following the singing resulted in har-



monious co-operation between the opposing parties.

A breach of longer standing was healed by the singing in connection with a program on Reconstruction in a Southern town. Following the address, the people were asked by the song leader to join hands in a big circle on the lawn. They moved around skipping and singing, everybody growing younger at each revolution. Two old men who had not spoken to each other for years happened to catch hands in the scuffle, and the next day these two enemies "made up" their quarrel.

On Roosevelt Day, after community singing had been introduced into a certain church, the congregation said that

they had never seen the pastor put so much enthusiasm into a sermon. Community singing became the regular thing in that church, and the pastor continued his good sermons.

He declared that community singing had put back into his sermons something that he had lost for years.

Abundant are the incidents concerning Americanization—let this suffice. At the evening session of a Pacific Coast school, in which sixteen nationalities were represented, the leader asked a young Italian if he could read the words of the songs, and he replied:

"I no speaka de Eenglish, but humma de tune."

Auditorium Assured for Los Angeles Symphony Orchestra

LOS ANGELES, Aug. 1.—Mr. Fitzgerald, of the Los Angeles Symphony Board, announces that the \$5,000,000 hotel, proposed by the Linnard interests, which is a large corporation controlling the leading hotels of California, will contain an elaborate auditorium, in which the concerts of this orchestra can be given. However, it is probable that, even if this plan is carried out, such a hall would not be ready for two seasons. Meanwhile the Los Angeles Symphony has a lease on one of the finest auditoriums west of Chicago, formerly Temple Auditorium, now called Clune's. The Symphony will find this an excellent asset, even though there may be an over-supply of symphony concerts.

It seems assured at this writing that Los Angeles will have two series of symphony concerts by two orchestras this season, both with excellent financial backing, personnel and conductors.

W. F. G.

Yale Piano Instructor Marries

BRIDGEPORT, CONN., Aug. 7.—S. Ellsworth Grumman and Carol Elizabeth Sterling were married here Aug. 2. The ceremony was performed by the Rev. Robert E. Carter, a cousin of the bride. The couple will make their home in New Haven, where Mr. Grumman is instructor in piano at the Yale School of Music and also secretary of the faculty of the school. He was formerly a member of the Yale School faculty in China.

Ethel J. Lockwood, singer, of White Plains, N. Y., was given a final decree of divorce on Aug. 7 from her husband, Benoni Lockwood, a New York business man.

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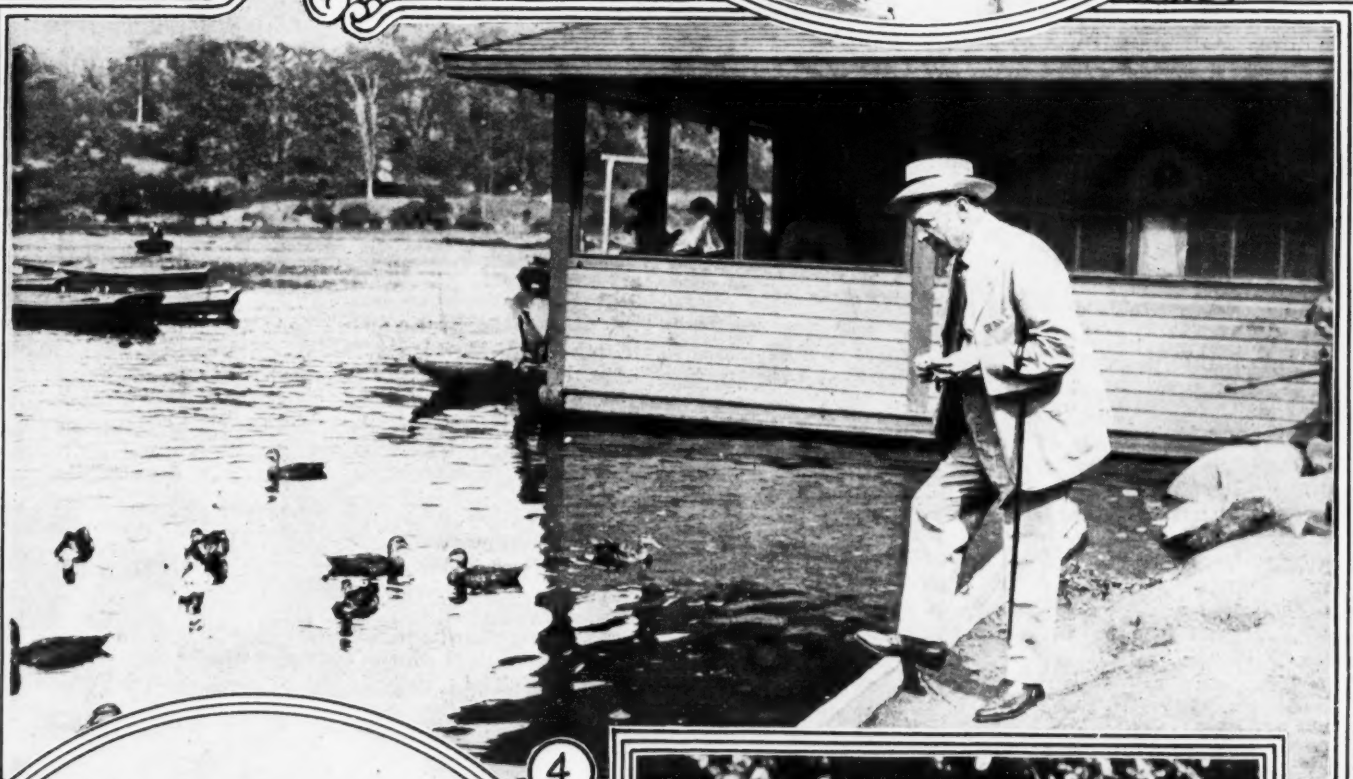
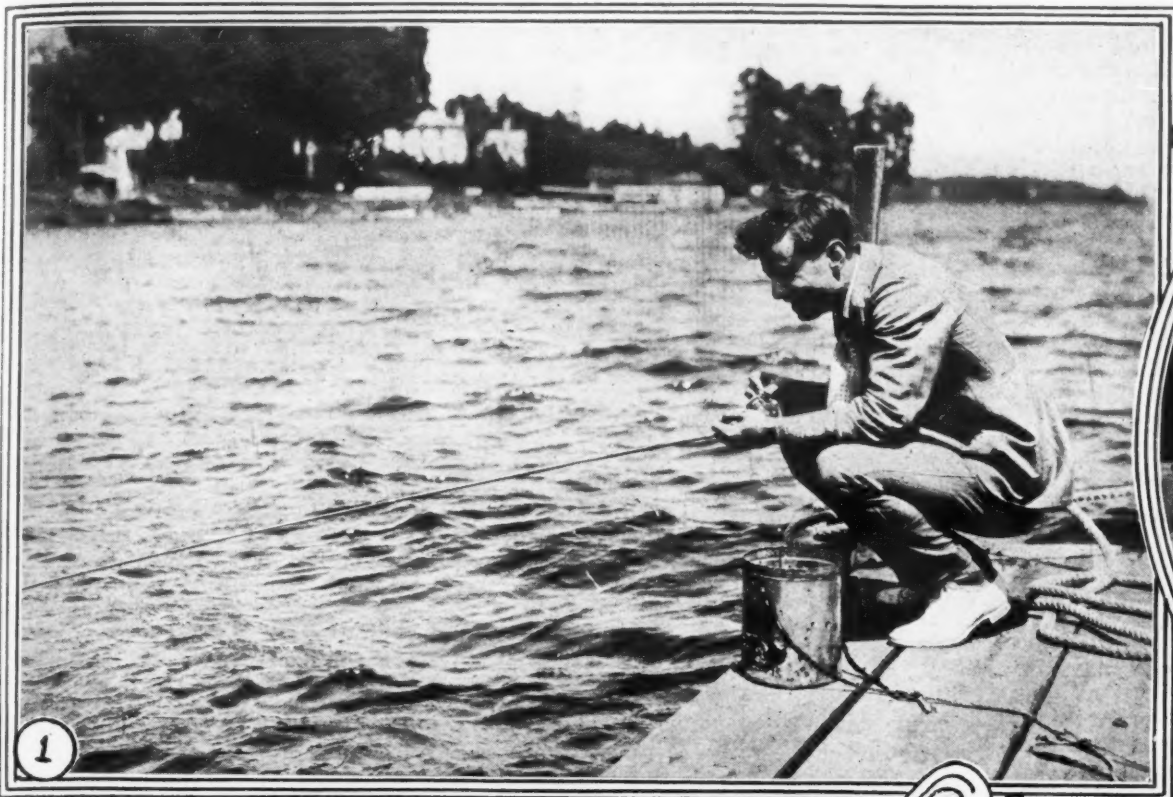


Photo by The Illustrated News Service

HERE is justification, apparently, for the suspicion that fishing is not very good at Lake George. One discerns in Picture No. 1, the angler, Max Rosen, a pail of bait and some extraneous rope, but no bass, pickerel nor perch. But the violinist having a good time and MUSICAL AMERICA's photographer managed to get a good snap-shot out of the incident. Carlo Hackett, the Metropolitan tenor, and his family are Summer residents of Belmar, N. J., one of the finest shore resorts on the famous Jersey coast. Picture No. 2 demonstrates how well they like it. A few stations

south is Spring Lake, N. J., where Emma Roberts, the contralto, found an interesting setting with which to oblige the photographer in Picture No. 3. New York is the greatest Summer resort in the world, according to Reed Miller, the tenor, who in Picture No. 4 is discovered investigating the natural beauties of Central Park. No. 5 shows the famous cantor, Joseph Rosenblatt, and an important member of his family at Long Branch, N. J. No. 6 shows the pianist, Beryl Rubinstein, and William Simmons, the baritone, in the Catskills.

MORE SONG LEADERS NEEDED

S. Dykema of University of Wisconsin Says Demand Exceeds Supply

MADISON, Wis., Aug. 11.—According to W. Dykema of the School of Music at the University of Wisconsin, the demand for men as directors of school and community singing as supervisors of musical work, as band directors, and in

similar work which has been awakened during the war, is on the increase, and more men are needed than are available. Mr. Dykema recently returned from months of service as army camp song leader for the Commission on Training Camp Activities. The pay offered is well worth the attention of men interested in public school music and other forms of community music, he says.

"Teaching school children songs," said

Mr. Dykema, "is only a part of the work. Community singing is a vital phase. In cities like Pittsburgh and Rochester, the directing of bands and orchestras in the schools is an important part of the musical program. In many large high schools orchestras are organized and competent men are needed to direct them. Men are greatly needed for directing advanced choral work, bands and orchestras. Public school superin-

tendents ask for men, not women, for this work.

"Outside the field of schools is extensive city musical work. Cincinnati recently appropriated \$5,000 for the salary of the man to direct municipal music, and \$2,000 for his office assistants. Other cities are preparing to follow this step. The University of Wisconsin is offering special courses to equip men for work along these lines."

KEEN SPIRIT OF ENTERPRISE ACTIVE IN PARIS MUSIC

[Continued from page 1]

—the latter part of August or the beginning of September, when all plans had been definitely laid. Which explanation, however, the conductor supplemented with the remark that he was too old to travel. (Chevallard is about fifty-seven to-day. Incidentally, no one would blame him for preferring to remain peacefully in such a charming *buen retiro*.)

But the trouble was that the next moment Chevallard was playing a double set of tennis with all the fire, enthusiasm and agility of a youth of twenty. When in the midst of these acrobatic contortions he called out to me whether I did not play tennis, I promptly replied: "No, I am too old for that kind of thing—but I travel." Ah, how good it felt for once to have the laugh on my side!

It was several evenings later when, dining at the home of friends, I had the pleasure of meeting René Fauchois, a well-known figure in the world of art and letters. M. Fauchois is the librettist of Fauré opera "Pénélope," which I understand may be heard in America in the coming season. But he is also a writer upon musical as well as theatrical matters of extraordinary erudition. When, in the course of the dinner, he heard that I had just arrived from Italy, he broke out temperamentally: "Ah! Italy what an amusing country! That country of tenors, where all the world sings; sings poor music so well that we can really listen to such poor music." It is not in substantiation of M. Fauchois' opinion anent Italian music, but rather as an interesting typification of French *esprit* that I quote him. Joseph Schurmann, the oldest established manager of Paris, of whom more anon, in a conversation with the writer expressed the opinion that, just as Berlin had been the world's musical center before the war, so Paris had every prospect of becoming the earth's musical hub now that the war was over. Well, judging from the performances at the Opéra, I am afraid Paris will have a long way to travel before attaining such significance.

Last night's performance of "Romeo et Juliette" at the Grand Opéra scarcely tended to hold out any such hope. We had dined well, and as a super-dessert rested in a comfortable orchestra chair among surroundings that could not have been more attractive. Therefore we were in the best of spirits. But one's digestion and therefore one's good spirit were in danger of being impaired by this performance of which there was everything to criticize. The stage setting was decidedly mediocre, the chorus, both as to tonal quality and quantity, was of the poorest, the *mise-en-scène* was utterly lacking in originality or spirit, and the singers, with one exception, were scarcely passable. Possibly, the appreciable after-effects of the war also made it incumbent upon the management to exercise great economy in the distribution of light. At all events, the stage illumination was scarcely satisfactory. And, on top of it all, the orchestra was not disposed to content exacting demands. Henri Busser, undeniably very wide-awake and circumspect, had his hands full in trying to produce the desired concreteness and clarity with this tonal body, besides being personally, here and there, just a bit hasty. Of course, he attained his best effects with the melodious balcony scene and the waltz. But after all, it is to be remembered that Gounod's "Romeo et Juliette" is not his "Faust," which at least deserves the credit of being one of

the best orchestrated operas that exist. The one exception referred to above, was the *Juliette* of Maria Kousnezoff. This excellent artist has, if anything, grown in every description. Her voluptuous soprano has increased in volume and become intensified in expressiveness and purely sensuous beauty. Her impersonation is supreme. In lightning-like transitions she was now the demure maiden, and then again the impassioned aristocratic offspring of the *cinque cento*, Latin to her little finger tips. In other words, hers was a *Juliette* incomparably complete, finished, convincing and interpreted with intense feeling and superb vocal style. Beside her, Leon Lafitte as the amorous *Romeo* had no easy task. Lafitte's tenor seems just as good as it was seven years ago, but he does not accomplish much with it—not even in the simple art of singing. The finest tone quality is apt to become monotonous if the singer lacks the art of distributing light and shadow. As to the public, it was tastefully gowned and smartly dressed. But, carried away by the performance, it certainly was not.

DR. O. P. JACOB.

Century Theater May Be Sold

It is probable that the Century Theater, originally the New Theater, at Central Park West and Sixty-first and Sixty-second streets, will be sold sometime in September. The possibility was brought to light yesterday by the announcement that Justice Luce of the Supreme Court had signed an order presented by the law firm of Cravath, Henderson & De Gersdorff, and that the court had appointed former Judge Philip J. Sinnot as referee to compute the amount due on a first mortgage claim on the property held by the New York Life Insurance & Trust Company.

Miss Alchin Closes Teaching Season at University of Southern California

This week closes one of the most successful summer sessions of the music department of the University of Southern California. The students have been especially enthusiastic about Carolyn Alchin's work in "Form and Analysis." Miss Alchin has been granted a year's leave of absence from the university, and will take a much needed rest which has heretofore not been possible, with the writing of books added to her busy teaching schedule.

Soprano and Tenor Soloists in Strand Theater Program

Eldora Stanford, a young soprano of ability, was heard in the "Jewel Song" from "Faust" at the Strand Theater this week. Richard Bold, a young tenor possessing a pleasing voice of wide range, sang "Her Danny," by Shonberg. The orchestra played excerpts from "Madelmoiselle Modiste," by Herbert, as an overture. Herbert Sisson and John Hammond contributed to "Faust Fantasy," by Gounod, on the pipe organ. Carl Edouarde conducted.

Pierre Remington Winning Success in New England

INDIAN NECK, CONN., Aug. 8.—Pierre Remington, bass, was heard in a successful recital at the Montowese House, under the auspices of the American Art Education Society, on the evening of Aug. 3. Eileen Laurie, soprano; Harold Lindau, tenor, and Clemente de Macchi, accompanist, are also in the company which is touring New England with operatic programs.

FITCHBURG, MASS.—Gwilym Miles, baritone, has opened a studio in Fitchburg for the remainder of the summer.

EASTMAN'S BOUNTY GIVES ROCHESTER \$3,700,000 SCHOOL

Further Details of Camera Magnate's Gift Are Announced—Donor Wants to Demonstrate Affinity of Motion Pictures and Music—Sees Development of New Form of Composition as Result of Union of Films and Art

ROCHESTER, N. Y., Aug. 6.—George Eastman's \$3,700,000 gift to found the Eastman School of Music at Rochester University, announced yesterday during the convention of the National Association of the Motion Picture Industry, directed the attention of the country today toward this city as a new center of music in future.

The announcement of the Eastman gift was made by MUSICAL AMERICA on Aug. 17, 1918, but at the time not all the details relating to motion pictures were available.

The buildings, which will probably be completed next season, will have a frontage of 226 feet. The architects will be Messrs. McKim, Mead & White, of New York. The problem of correct acoustics will be in the hands of Professor Floyd R. Watson, of the University of Illinois. The principal feature of the building will be a music hall seating more than 3000. The site for the school has been purchased for \$381,000; \$1,000,000 has been set aside for construction, and Mr. Eastman has given it an endowment of \$2,139,000.

Mr. Eastman for a long time past has been interested in music and particularly in some way of bringing music to this community. He has also been a great patron of the motion pictures and he has reached the conclusion that there is a natural affinity between the two arts.

REHEARSE GIGANTIC "AIDA" PRODUCTION IN OPEN AIR

Gallo and de Segurrola Marshal Their Forces in Preparation for Aug. 16 Performance

As a forerunner of the open-air performance of "Aida" to be given at the Sheepshead Bay Speedway, New York, on Saturday night, Aug. 16, for the benefit of the recent earthquake sufferers in Florence, Italy, a rehearsal of the splendid scenic settings and gorgeous lighting effects was held at the Stadium on Monday night. Fortune Gallo and Andres de Segurrola, under whose direction Verdi's opera will be produced, personally conducted a party of artists who will be heard in the opera to the Stadium on Monday night to witness the elaborate settings. Andres de Segurrola, who will be heard in the part of *Ramfis*, presided at a dinner party at the Beau Rivage Hotel, Sheepshead Bay. Included in the party were the following artists: Manuel Salazar, who will be the *Radames*; Riccardo Stracciari, who will be heard as *Amonasro*, and Maestro Giorgio Polacco, who will conduct the orchestra of one hundred musicians and the stage band of seventy-five pieces.

Following the dinner the party motored to the Stadium, where they found a corps of artisans and stage hands and electricians, under the direction of Luigi Albertierri, stage manager, concentrating their efforts in erecting two gigantic columns. Attempts to place these solid columns were fruitless and they will remain unset until the latter part of the week, when a derrick will be used. In quick succession the various scenes were set. The latter were especially designed and painted for this production by Carmine Vitola. The lighting arrangement was particularly effective. The measurements of the stage are 120 by 80 feet, with a 10-foot apron.

The immense stage will permit the ensemble of more than 1500 persons who will take part in the great Triumphant Scene of the second act. Realism will be added to *Radames*'s victorious return from war by the introduction of oxen, camels, elephants and horses in this scene. It was announced that a chorus of three hundred voices will be under the leadership of Maestri William Tyroler and A. Bimboni. A ballet of one hun-

Dr. Rush Rhees, president of the University of Rochester, said to-day that in charge of the school, said to-day that the big music hall the best motion pictures will be shown, accompanied by a symphony orchestra of 100 pieces. Arthur Alexander is the conductor. All the proceeds from the motion pictures will be applied to the maintenance and improvement of the orchestra.

"Mr. Eastman proposes to call in the aid of motion pictures in connection with his great enterprise for musical education," said he. "The alliance between music and pictures is not new, having been worked out on an extensive scale in a number of metropolitan picture theaters."

"The success of these theaters has demonstrated not only that the enjoyment of the best motion pictures is greatly enhanced when they are interpreted by carefully selected music, but also the people who are attracted to motion picture entertainments find interest and pleasure in music notably increased."

"This fact indicates the possibility of greatly enlarging the number of persons in the community who will know and value the satisfaction which good music has to offer by arranging to use the music hall in the new school for motion pictures of the best quality accompanied by music which will be furnished by a large orchestra. Multitudes of people who are attracted by pictures will learn what music has to give them, and other multitudes attracted by music will learn new possibilities of pleasure and entertainment from motion pictures."

"Inasmuch as the music hall will be part of the school equipment, these exhibitions will not be conducted as a commercial enterprise for profit. Any proceeds accruing from the exhibitions will be turned back into the enterprise itself with the purpose of making the orchestra one of outstanding superiority and of developing as far as possible the adaptability of music to the interpretation of pictures."

"Just as music wedded to drama has made opera, which is undoubtedly the drama's highest form, so the time may come when the alliance of music with pictures will carry in its train compositions to accompany certain significant pictures and pictures that are adapted to certain musical composition. Thus there may come in the development of the motion picture something comparable to the development of the drama into opera."

dred dancers will be a feature of the second act.

The artists were well pleased with the entire scenic effects. The dress rehearsal will be held on Saturday morning. This is not the first time that this opera has been given out of doors, every effort has been put forth by the producers to surpass the success of the Egyptian and Mexican productions.

DAMROSCH BACK FROM FRANCE

Conductor Returns Unheralded After Several Months' Absence

Walter Damrosch, conductor of the New York Symphony Society, passed through New York on Thursday, Aug. 14, en route to his summer home at Bear Harbor, Me. The veteran conductor's unexpected return last week from France and Belgium, where he had been since last spring, was unheralded and unaccompanied by any statement on this occasion as to his overseas experiences. During his stay in Paris, prior to his turning, Mr. Damrosch was the guest of honor at a dinner at which over a hundred musical celebrities were present, including Camille Chevillard, conductor of the Lamoureux concerts.

Fire Destroys Miami (Fla.) Conservatory of Music and Art

MIAMI, FLA., July 31.—This city sustained a great loss last week in the burning of the Florida Conservatory of Music and Art. The fire completely ruined the inside of the building. Only six pianos were saved. Over \$60,000 worth of paintings were destroyed in the art gallery, and the damage to the building was about \$5,000.

Concert at Musicology

WESTERLY, R. I., Aug. 11.—A concert was given at the residence of J. L. Weston at Musicology on the evening of August 10 for the benefit of Cornelia von Posley. Miss von Posley is a pupil of Louis Chabrier. Those taking part were Arthur Rado, violinist; Elsie Raymond-Smith, soprano; Mrs. H. H. Baker, contralto; Cornelia von Posley, dancer; Hans Kold, cellist; Viola Waterhouse, soprano; Dr. Franklin Lawson, tenor; Gertrude von Posley, pianist, and Pauline Nuernberger, accompanist.

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Dear MUSICAL AMERICA:

While statesmen, business experts, financiers, have been flooding the columns of the press with their views as to the effects of the war upon the future business and also social life of the world, particularly of the peoples who have been involved in the great struggle, and while some, here and there, have taken up the question of the influence of the world war on music, drama, literature, the arts, there have been but very few, certainly among the English-speaking peoples, who have paid attention to two subjects which it seems to me are of vital importance; that is, if we are to get away from the purely material. The first of these is the consideration of the effect of the war upon infant life. What will be the mental, as well as physical, condition of the children born during the great struggle, some of them conceived under conditions of horror and shame, against the will of the mothers; others born under conditions of stress and strain known only to their parents?

The other matter, which in some countries, notably France, has received a certain amount of scientific attention, is the result of the tremendous opportunity afforded by the slaughter of millions of persons, to secure something like definite evidence with regard to the future life, if there be one; with regard to the persistence of what has been called "personality," and also with regard to the possibility of the dead, those who have been suddenly deprived of life, being able to communicate with their friends and loved ones still living.

With regard to the second proposition, many books have already been published and much evidence collected, some of which is of a scientific character, which will at least tend to show that the claims of the spiritualists have a certain justification. Most remarkable instances are recorded, not only by English but by French officers and others, where matters have been brought to their attention which they could only explain on the score of spirit intelligence and influence. I mention the case of English officers particularly because those who know them, know that they are not inclined to a belief in the supernatural, which is pretty common in the Orient and in the South of Europe. Their testimony, therefore, is all the more valuable.

With regard to the influence of the war on children born under conditions, some of them revolting, others tragic, others romantic, scientific evidence appears to be that, by some wise provision of nature, they will not be different from normal children, except in instances where the mother received a physical injury or was unable to give her offspring the needed nourishment and strength through being deprived of the necessary food, particularly milk and fats.

In this connection, however, some recent happenings call for attention because they strengthen the position assumed by the hundreds of millions all through the Orient who believe in reincarnation. Among these happenings is the announcement in prosaic England that infant prodigies are being discovered there almost daily. This information comes through so conservative a source as the Associated Press, which states that some have connected these prodigies with the psychology of war. Others, however, have insisted that in certain of the instances the prodigies

would have appeared even had there been no war.

Among the disputed instances is that of Pamela Bianco, a thirteen-year-old artist, whose drawings were given a place of honor in an exhibition at one of the principal London galleries. Critics of distinction and experience have regarded her work very seriously, and have stated that these drawings are suggestive of Botticelli and some of the old masters. The girl is an Italian, born in England, and it seems has never taken a single drawing lesson.

More remarkable still, there is the case of one Ronni Routledge, a four-year-old, who is, therefore, nothing much more than a baby, whose parents know nothing of music, and who has enjoyed but six months' tuition on the violin. This baby boy, at the Grimsby College of Violinists, recently outranked forty-three competitors, most of them in the twenties, and scored 119 points in a possible 120. Professor Danton can find no other term for this infant prodigy than the word "miracle."

To the spiritualists and others who believe that outside intelligences are in constant communication with us, the case of little Bobby Day, aged seven, will perhaps be of the greatest interest. The boy, it seems, is the son of a motor mechanic and has already displayed wonderful powers of clairvoyance. He is able, when blindfolded, to describe a number of articles. Among the evidences of his powers have been his ability to describe a Treasury note, giving its color, numbers and the writing on the back; the color and texture of a piece of fabric he had never seen; the correct answer to a complicated sum in mental arithmetic, the figures having been written down at random.

It may interest psychologists to know that after five minutes' test he complained of feeling icy cold. The child's explanation of his power is given in his own words: "I just see little pictures and I just say them."

These recent instances, it is stated, can be multiplied by many others. Similar marvelous children have appeared in France, Belgium, some also in Germany. When we look back, however, we shall find in the history of some of the greatest musicians, painters, writers, that at a very early age they displayed wonderful ability.

Now, it has always appeared to me that a child may have a tendency, descended from parents, grandparents or great-grandparents, to art; but that would not enable it to paint a picture while in its babyhood, as I believe Murillo did. A child may inherit a disposition and taste for music, but that would not give it the power to compose when it barely could toddle, as we know some of the great musicians did.

A few years ago I myself came across the case of a very beautiful child who was writing music on pieces of paper, though it had never seen any music that the mother knew of, had not even had an elementary school training, was living apart from association with other children in a more or less secluded home, was ignorant of even ordinary matters, such as most children know, and who was later taken up by a skilled musician who believes that the boy one day will develop extraordinary powers.

We can come to no other rational conclusion in such matters than that some other mind, some mind that has reached a certain point of development, is manifesting itself through the physical body of the child. To dismiss the matter, as the English professor did in the case cited as "a miracle," does not meet the issue. The law of cause and effect governs us and all mortal things, and there can be no effect without an adequate cause.

What is the adequate cause in the cases cited?

* * *

Conflicting claims made by the Society of St. Gregory of America, through its official organ, *The Catholic Choirmaster*, and the St. Gregory Musical Society, Inc., an organization formed for the purpose of bringing a group of singers from the choirs of the Roman Basilicas and the Vatican to this country next season, have created considerable misapprehension in the public mind. The situation is further complicated by the announcement made by the Wolfsohn Musical Bureau of a tour here of a quartet of soloists from the Sistine Choir in Rome.

The executive committee of the Society of St. Gregory issued the following statement after its meeting in Rochester over a month ago:

"That neither the Sistine Chapel nor any part thereof is coming to this country for the purpose of giving concerts; that the singers whose pictures and names have appeared in musical journals and in the daily press do not hold the exalted place of solo-

ists of the Sistine Chapel Choir, since there are no soloists in that choir. In fact, these singers are not even bona-fide or regular members of the Sistine Choir, as can be verified by referring to the 'Gerarchia Cattolica,' the official directory issued by the Vatican, containing the names of all those connected in an official capacity with the Vatican. Finally, that the singers mentioned in these articles are merely independent singers known in Rome as the 'Quartetto Romano.' Consequently, the Society of St. Gregory of America, composed of Catholic organists and choir-masters, formally recognized by the Holy See, earnestly protests against the use of the name of the Sistine Chapel Choir by a group of singers not officially connected with that organization."

The St. Gregory Musical Society, Inc., maintains that it has the very highest authority for all the announcements it has made and that the papal singers will sail this week from Italy and are expected to arrive in America on Aug. 29. Certainly some of the principal Catholic newspaper have published cablegrams from Rome authenticating the plans announced by the New York organization.

In the meantime the Wolfsohn Musical Bureau offers photographic evidence to prove that the singers it will present are actually members of the Sistine Choir, and defies any of its critics to present actual proof to the contrary.

Much of the misapprehension which appears with regard to the matter is due to the careless manner in which the press has confused the titles of the choirs. The St. Gregory Musical Society, Inc., announces very specifically that it will present "a choir of singers from the Sistine Chapel, St. Peter's Basilica, St. John Lateran and the Pontifical School of Higher Sacred Music, under the direction of the Rt. Rev. Monsignor Maestro Don Raffaele Casimiri."

I understand that a prominent Catholic dignitary who participated in the protest registered by the convention at Rochester has since been convinced that the choir which is coming is really a legitimate enterprise and is enthusiastically supporting it.

And so, the controversy goes on. In a few weeks we shall know the truth. One thing is certain. If the brilliant promises made by the St. Gregory Musical Society, Inc., are realized, the tour of these Vatican singers will be one of the distinctly sensational features of the coming musical season.

* * *

It seems that Dr. Karl Muck, formerly the conductor of the Boston Symphony Orchestra, who is still confined in the internment camp at Fort Oglethorpe, Ga., does not want to return to Germany, as has been reported, I believe, in your columns, but is anxious to go to Switzerland, of which country, you may remember, he claimed to be a citizen, though the Swiss Government at no time officially recognized his claim.

Our Government is anxious to close the Muck incident by having him leave, and letting him go with a number of other aliens who have been interned here in various camps and who are to be deported. Difficulty has arisen by Muck's refusal to go back to Germany and by the recently discovered fact that the Swiss Government, for reasons of its own, does not seem to want Dr. Muck, so that so far it has been impossible to get a passport for Dr. Muck for Switzerland.

Various reasons have been given why the doctor does not desire to go back to Germany. One is that he fears the wrath of the Socialists on account of his known activities in favor of the old régime. Others assert that the main reason is that it has become known in Germany that serious charges, outside his propaganda for the former Empire, have been made, so that the doctor is reluctant to have to face that situation.

Thus this noted musician appears to be in a very difficult position. We don't want him any more; he doesn't want to go back to his own country; while Switzerland, which he has selected as his future domicile, appears to be just as determined not to receive him as we appear to be anxious and determined to get rid of him. His future, therefore, seems to be in a very doubtful situation; but there is always South America!

* * *

Reports have reached me from Italy to the effect that our good friend Caruso has by no means been freed from matrimonial entanglement by his recent marriage to a very charming and worthy American lady, but, on the contrary, that that marriage is likely to provide more trouble for him. According to the information that has come to me, Caruso some years ago paid very arduous attentions to the sister of the beautiful woman who is the mother of his two fine boys. In fact, this sister occupied his villa near Florence and looked after the welfare of his sons,

MUSICAL AMERICA'S GALLERY OF CELEBRITIES NO. 183



J. W. F. Leman, the gifted conductor of the Steel Pier Symphony Orchestra, Atlantic City, whose concerts are attracting many thousands of music-lovers to the famous structure by the sea

who were greatly devoted to her. The lady claims a promise of marriage from the illustrious tenor. Everything was going well and happily, till the announcement reached her to the effect that her good friend Enrico had married the daughter of Park Benjamin, a lawyer, in New York City. And then the fat was in the fire. It all resulted in a threat of legal complications, unless a very large financial consideration was paid by Caruso. The amount was stated to have been originally half a million lire, which has subsequently been reduced to a quarter of a million. Caruso is said to have offered fifty thousand lire to settle the matter.

Did you ever stop to think of the large number of people who are anxious to marry a popular and very wealthy tenor, especially if he is known to be good-natured and have considerable property and be still in his prime?

I recall Huneker's noted query, "Why do people marry Lillian Russell?" I suppose it is because, in spite of advancing years, they find her still not only a very beautiful but a very charming and interesting woman, of large worldly experience, a bright wit, all combined in a very fascinating personality. And so it is with Caruso. It is not merely that he is much in the public eye. It is not merely that he is one of the greatest singers the world ever had. It is not alone that he is no doubt possessed of very considerable wealth. It is that such a personality as he possesses—and he is exceedingly bright, entertaining and clever—offers a shining mark for ladies desirous of matrimony. He is so idolized, so lionized, that he becomes "idealized" in the eyes of many impressionable females, who consider that his capture would at once elevate them into the ranks of the best intellectual society of the world, and that through association with him they would enjoy a happiness as well as a prominence denied to those who are doomed to marry some ordinary member of society, such as a bank president or a trust magnate.

No doubt many of the young aspirants for operatic fame have an idea that the singers who have already won success, even some of the younger ones, are having a joyous good time during the summer, preparatory to the arduous work of

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

the coming season. As a matter of fact, they are doing nothing of the kind. They are studying hard, learning new rôles, perfecting themselves in their art, under the best teachers that they can get. A striking instance of this is afforded by Queena Mario, who you know won considerable success with the San Carlo Opera Company last season. Instead of enjoying a well-earned rest, she is up at Lake Placid, working hard with Mme. Sembrich, the greatest coloratura singer of her time. There are others, too, with the great Polish artist, who is devoted to her students, and while very strict in her requirements is very generous and kindly in her attitude to anyone who has exceptional talent, like Miss Mario, who, by the bye, is not an Italian, but an American girl.

The success of Galli-Curci has revived the old craze for the coloratura singers, so that every young girl with half a voice is just crazy to learn the art of evolving vocal fireworks, which it seems the American public so much admires, and which I think belong to a past and very artificial state of the art. Give me the dramatic singers, the lyric singers, those who interpret a rôle and give you its spirit.

However, if the people crowd to hear the coloratura singer and will pay any old price, can you wonder that the young generation, ambitious of success, is anxious to acquire sufficient dexterity to enable them to perform those vocal gymnastics which send some people stamping their feet as well as clapping their hands and otherwise expressing the ecstasies into which they have been thrown.

That Mad Scene in "Lucia," which is the battle horse of so many.

I always thought dear Donizetti put those wonderful runs and trills into the mouth of Lucia to show us that she was crazy.

* * *

Up in the Adirondacks this season there is another very talented young artist, a pianist by the name of Muri Silba. She is a Polish Jewess. I believe she was born in the Austrian part of Poland, Krakow. Then she lived near Warsaw. She studied for two years at the Scharwenka Conservatory in Berlin, with Meyer Maher, and after that for five seasons was with the renowned Leschetizky in Vienna. She has made some appearances in this country, I believe, including a couple of recitals at Æolian Hall.

As the rose appeals to some, so do pansies and violets appeal to others. What I have heard of Muri Silba makes me think that she is of the pansy-violet order, the flowers that appeal particularly to those of tender sentiment, who appreciate something that belongs to the

more refined, the more delicate phases of art.

Some of those who are always on the lookout for new talent, especially among the musical clubs in the country, might do well to get in touch with this little lady. I do not know who her manager is, though I believe that Jules Daiber, of Æolian Hall in New York, arranged one or two recitals for her. Anyway, I think she could be reached through him and she certainly deserves the attention of those who, as I said, are on the lookout for young talent, to give it a helping hand, especially when it is meritorious and deserves recognition.

* * *

There is a very sore musician in New York. He is one of those men who prides himself that he is absolutely immune from all those various attempts which are made by ingenious people to extract a few dollars from you, under one pretext or another. But the other day this good musician had an experience which made him tear his hair. He was waiting for a pupil, when the bell rang. He opened the door of his apartment, and there stood a man, well dressed, who threw open his coat and, pointing to what looked like a shield, said:

"I represent the United States, sir! I am a tax collector! I see you have a grand piano. Under the new tax on luxuries, you will have to pay the Government five dollars."

The musician, having read something in the papers about the tax on luxuries, promptly pulled out a \$5 bill, gave the man the money, and took what appeared to be a receipt and placed it upon the piano.

Later on he discovered that the tax had to be paid only on new instruments, and not on those already in use. And that is why he has been tearing his hair—and he has so little left—not on account of the \$5 that he has lost, but because his pride is hurt, that he was such an easy mark, says

Your
MEPHISTO.

Concerts in New York Parks

The second of the series of international park "sings" arranged by the National League for Woman's Service, in co-operation with the International Music Festival Chorus, for the five Sundays in August, in various of the New York City parks, was given last Sunday in four parks. The concerts were as follows: At Washington Square—Conductor, M. Exerjian, with Armenian chorus and military band; Schurz Park—Conductor, Karel Leitner, with brass band and Czech-Slovak chorus; Columbus Park—Italian chorus; Seward Park—Conductor, Henry Lefkowitz, with chorus and orchestra of forty pieces.

WHITE SULPHUR SPRINGS, VA.—Sylvia Sinding, soprano, of New York, gave a recital at the Greenbriar Hotel on the evening of Aug. 10.

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Radames	Manuel Salazar Of the San Carlo Opera Company
Amonasro	Riccardo Stracciari Of the Chicago Opera Company
Ramfis	Andres de Segurola Of the Metropolitan Opera Company
Il Re	Natale Cervi Of the San Carlo Opera Company
Un Messaggero	Luciano Rossini Of the San Carlo Opera Company

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ARNOLD VOLPE, Conductor

SOLOISTS FOR THE EIGHTH WEEK

Sunday, August 17:
Tchaikovsky-Wagner program, ALBERT JANPOLSKI, baritone.

Monday, August 18:
ALMA CLAYBURGH, soprano; ILYA SCHKOLNIK, violinist (first performance of "Rhapsodie," by A. WALTER KRAMER).

Tuesday, August 19:
GUSTAVE STRUBE, guest conductor; RUDOLPH REUTER, pianist; CARLO MARZIALI, tenor.

Wednesday, August 20:
American program, MANA-ZUCCA, composer-pianist (first performance of her piano concerto), HARRIET Mc-

CONNELL, contralto (songs by Mana-Zucca); SAMUEL GARDNER (conducting his own tone poem, "New Russia"); MADELEINE MACGUGAN, violinist, (first performance of CECIL BURLEIGH'S Second Concerto).

Thursday, August 21:
MONA BATES, pianist.

Friday, August 22:
MRS. WILLIAM J. GAYNOR, soprano; PHILIP GORDON, pianist, The Stadium Quartette.

Saturday, August 23:
CANTOR KANEWSKY, SONYA MEDVEDIEFF, soprano.

Sunday, August 24:
KATHRYN LEE, soprano.

The programs will include symphonies and symphonic works by the great masters of all schools: Beethoven, Brahms, Schubert, Cesar Franck, Dvorak, Tchaikovsky, Rimsky-Korsakoff, Rachmaninoff, Borodine, Berlioz, Saint-Saëns, Debussy, Dukas, Massenet, Liszt, Moussorgsky, Glazounoff, MacDowell, Hadley, Chadwick and others, as well as operatic selections and works of a lighter character appropriate for summer programs.

There will be vocal and instrumental soloists of rank on practically every evening throughout the summer. The general arrangement of programs is as follows:

Mondays and Thursdays, Symphony Nights; Tuesdays and Fridays, Opera Nights; Wednesdays, Saturdays and Sundays, Miscellaneous Programs.

There are eight thousand seats at 25c, 50c and \$1.00

Tickets for sale at the Stadium Box Office and at
the Metropolitan Opera House (39th Street entrance)

In case of rain, concerts take place in the Great Hall of the College,
140th Street and Convent Avenue.

Artist Concerts Feature of Community Music in Hutchinson, Kan.



Above: Salt City Business College Chorus, the Nucleus of the Municipal Chorus, Which Will Lead the Monthly Community Sings in Convention Hall at Hutchinson, Kan., This Winter. At Left: B. S. Hoagland, Pioneer of the Community Music Idea in Hutchinson and Founder of the Hutchinson Music Jubilee Over Twenty-five Years Ago. At Right—Henry S. Zinn, Hutchinson Merchant, for Many Years Head of the Spring Music Festival Association



HUTCHINSON, KAN., Aug. 5.—For ten years Hutchinson has been making an experiment in music—an experiment which has proved unusually successful—so successful, in fact, that it has become a permanent feature of civic enterprise.

Children in the Salt City are being brought up on music, not ordinary music, but the best that is produced in America or in Europe. Such music as is sung by Galli-Curci, John McCormack and Schumann-Heink is not strange to the ears of young and old in Hutchinson. For these artists have sung here and the working men and their families have heard them, packing the auditorium which seats 4000 persons, at every concert.

Hutchinson's idea of community music is not to have everybody join in and sing—that is, it doesn't stop with that. Community music here also means bringing great artists to Hutchinson and presenting them at prices within the reach of the working men and their children.

Ten years ago, a number of Hutchinson business men organized the Spring Music Festival Association. These men were music-lovers. They wanted to bring the best in music to Hutchinson and they did not care to make a profit out of it. All they desired to do was to meet expenses and see that everybody in the town could hear the best in music at very reasonable prices.

Each year they have been bringing to Hutchinson the best orchestras and the most famous artists at cost prices. The

use of the municipal auditorium is given free by the city. Ticket prices were as low as twenty-five and thirty cents. The result has been that good music is popular in Hutchinson because it has been brought within the grasp of rich and poor alike.

Henry Zinn, a local merchant, has been president of the festival committee for a number of years and is one of the leaders in the campaign which has resulted in popularizing good music here. Among famous artists and organizations brought to Hutchinson in recent years are the following: Olma Gluck, Evan Williams, Bispham, Carrie Jacobs Bond, Galski, the Fuller sisters, Cadman, Seagle, Schumann-Heink, the Zoellner String Quartet, Fritz Kreisler, Bloomfield-Zeissler, Rive-King, Geraldine Farrar, Hackett, Royal Dadmun, Albert Lindquest, Galli-Curci, Middleton, Lucile Stevenson, Theo Karle, Maud Powell, Alice Nielson, Orville Harrold, Clarence Eddy, Kraft and McIntyre, the New York Philharmonic Orchestra, the Minneapolis Symphony Orchestra, the Innes Band, the Sousa Band, and the San Carlo Grand Opera Company.

The community music idea was started in Hutchinson twenty-five years ago. The Hutchinson Jubilee was launched in the early '90s. For years the annual contests attracted wide attention. Choral organizations, mixed choruses and glee clubs and musicians from all over Kansas participated in the contests and special trains were run from as far as Topeka, Emporia and Wellington.

B. S. Hoagland, who was director of the jubilee for many years, is still active in musical affairs here. Instead of holding contests today, Mr. Hoagland says, the goal sought is community entertainment.

"Our plan for this Fall and Winter is to have a community sing in Convention Hall at least once a month," he said.

"Choirs and musicians of the city will aid and there will be music by a municipal chorus. More attention will be paid to the old-fashioned singing, in which everybody can take part. Artists will be brought here from time to time as soloists."

An unusual feature of the municipal music in Hutchinson is the weekly public concert at Convention Hall which is given free by the Municipal Band, which is maintained by a public tax. Artists assist on the program. One week the Minneapolis Symphony Orchestra was brought here and gave a free concert.

"We want to bring the very best of music to the people at prices that will encourage them to hear it," explained Mayor C. H. Humphreys, who has been a member of the Spring Festival Execu-

tive Committee for several years.

In addition to the municipal band maintained by the city, an effort is now being made to secure the installation of a memorial municipal pipe organ in Convention Hall, adding weekly organ concerts to the regular municipal concert program.

The chorus organized among the students of the Salt City Business College, directed by B. S. Hoagland, is the nucleus of the municipal chorus which will lead the community sings to be held at Convention Hall this Fall and Winter, according to present plans. R. Y.

CONTRALTO FULFILLS TWO ENGAGEMENTS IN ONE NIGHT'S CONCERTS



Alice Moncrieff, Contralto

The evening of Aug. 13 was to be an exceedingly busy one for Alice Moncrieff, the New York contralto. She had been engaged for some time as soloist with the Stadium Orchestra on that evening, when another engagement was offered her to sing the contralto part in the Columbia University summer performance of "The Messiah," under the direction of Walter Henry Hall, to take place on the same night. At first it looked as though the "Messiah" performance would have to be declined, but Mr. Hall

consented to omit the solo which Miss Moncrieff would have to sing in the second part and limit her work to the solos in the first half of the Handel work. The Stadium officials likewise agreed to place her on the second part of their program, and so both engagements were made possible. As soon as she had finished at Columbia, Miss Moncrieff planned to taxi to the Stadium to give the first performance with orchestra of a group of three songs by Francis Hopkinson, the first American composer and a contemporary of George Washington. She had previously sung one of these songs, "My Days Have Been So Wondrous Free," with the New York Symphony Orchestra in both New York and Brooklyn, but the others, "Beneath a Weeping Willow Tree" and "O'er the Hills," were especially orchestrated for her for this occasion. In addition to the Hopkinson group she was to sing with the orchestra the "Voce di donna" from "Gioconda."

Florence Otis Sings Songs by Terry in Woodmont (Conn.) Recital

WOODMONT, CONN., July 30.—A recital program comprising many worthy compositions of Robert Huntington Terry was given by Florence Otis, soprano, in the Woodmont Country Club, on the evening of July 27. Miss Otis was assisted by the composer and opened the program with his Impromptu and valse in G Minor followed by a Nocturne and "I Love the Spring." Miss Otis sang charmingly Terry's "I Never Knew," "Reveries," "Southern Lullaby," "Beginning Again" and "The Answer," besides interesting songs by Grieg, Massenet, Stickles, Bizet, Warford, Mana-Zucca, Gilberté and Brown. Mr. Terry's "A Southern Lullaby" and "The Shout of Victory" were cordially received in a New York recital recently, with Eliza Donnelly, contralto, as one of the soloists.

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Rumor That Beecham Will Give Opera All Year 'Round in London

But None Will Confirm or Deny Sir Thomas's Rumored Intention—Season Dribbling to Its End—Musical Affairs Unsettled in Manchester and Birmingham—Opera for Sixteen Cents at the Lyceum—An Estimate of Mr. Goossens

London, June 18, 1919.

WHILE the music season dribbles to a rather inglorious end, various rumors reach me of big plans for the immediate future. The most important of these rumors is that Sir Thomas Beecham intends at an early date to inaugurate a scheme of all-the-year-round opera in London. This rumor, I must be careful to state, is unconfirmed, and those who are in closest touch with Sir Thomas cannot (or perhaps will not?) say anything either to confirm or deny it. Certainly the public here is now hungry for opera, and there are tens of thousands of people waiting for any fresh new work of genius that may be produced.

But new operas are not forthcoming. Isidor de Lara's "Nail," to be produced to-night at Covent Garden, is not, of course, new, but it has never been presented in this country. It is being very well advertised, and a lot of money has been spent in its production, but I scarcely think it is likely to be a big success. For it would have been difficult to have chosen a more inopportune time than the present for the production of a new work. The season is practically finished, the weather is unbearably hot, and to-morrow we are to have the gigantic Peace Celebrations, which, for the moment, overshadow all other interests. Mr. De Lara has wealthy friends and supporters, and he has done so much for British music during the last four years

that he has a host of followers and admirers. Yet it must be confessed that those who are familiar with the score of "Nail" do not regard it as anything more than a pleasant and agreeable work.

I myself heard an excerpt from this opera two nights ago at the last of Mr. de Lara's all-British concerts in the Steinway Hall. It was a florid air, the sort of thing dozens of men can write but who yet refrain from writing. During the evening Mr. de Lara made a speech, in which he said that it was not easy to give concerts of British music, as "prigs were prevalent" and there was a strong prejudice against native music. This, however, I do not believe. It is true that eight or ten years ago there was in this country a fairly strong prejudice against British music, but the prejudice was perfectly natural for we had so few composers of real gifts. But that prejudice is now dead, Mr. de Lara himself having done much to kill it, and we are now in danger of performing and praising British music simply because it is British music.

I hear from correspondents in Manchester and Birmingham that musical affairs in those cities are very unsettled, particularly in the latter place. The new critic of the Birmingham *Daily Post*, A. J. Sheldon, will soon be the center of a dozen intrigues and one does not envy him the ruthless work he will have to do during the next couple of years. In Manchester there is to be no permanent conductor of the famous Hallé Concerts, but, as in recent years, a number of different conductors will be engaged. From the financial point of view this ar-

range appears to work very well; artistically, however, it is a mistake.

A Popular President

The Royal Academy of Music is to be congratulated on the fact that the Prince of Wales has consented to become its president. Next to the King, the Prince of Wales is the most popular man in the Kingdom. Professor H. P. Allen succeeds Sir Hubert Parry as a director of the Royal College of Music. During the past year the board of the Academy has examined just under 60,000 candidates, and there is some hope of extending the work of the Academy so as to embrace India.

The Carl Rosa Opera Company never lacked courage, and on my recent visits to the Lyceum Theater I was glad to notice that their courage has met with the success it deserves, for it is no small thing to compete with the Royal Opera at Covent Garden. Only a few yards separate the two theaters, and in the repertoires of both organizations are many of the same operas. At the Lyceum you can hear "Carmen," "Tannhäuser," "Madama Butterfly," "Faust," "Il Trovatore" or "The Tales of Hoffmann," for sixteen cents. And the operas are by no means ill presented, the chorus and the orchestra being particularly commendable. A couple of minutes' walk away, at Drury Lane, Lecocq's "The Daughter of Madame Angot" is drawing large houses under the direction of Sir Thomas Beecham and Arthur Collins, Eugene Goossens, Jr., conducting. It will be seen, then, that there is no lack of good opera in London at the moment.

During the last few weeks I have on several occasions wished to write fully about Eugene Goossens, who has strode into the front rank of conductors and composers since the beginning of the war, but I have deferred doing so until I had an opportunity of more closely examining his compositions. Now that I have enjoyed that opportunity I feel less inclined to write about him at any great length. He is extraordinarily clever, extraordinarily "modern," and extraordinarily lacking in feeling. He composes with his brain while his heart sleeps. I can discern no feeling whatever in any of his music that I have played and heard. But for some reason or other (largely, I think, because the war has sucked our emotional natures dry) he has a big following. I do not know how it may be in America, but certainly over here we seem to fight shy of all sincere emotion in art, whether it be in music, literature or painting. This, no doubt, is only a phase, and one hopes it will soon pass.

We have had a fair sprinkling of recitals during the week, but in looking over my programs I can find nothing that is likely to excite my readers. There is one artist, however, who is worthy of special mention, and that is Ulysse Lappas, a dramatic tenor of great gifts. He puts more passion and fervor and excitement into his singing on the concert platform than we in this country are accustomed to, but his work is so sincere and so convincing that one forgives his occasional exaggerations.

GERALD CUMBERLAND.

Metropolitan Director Decorated

Paul Cravath, member of the board of directors of the Metropolitan, was decorated with the Cross of the Legion of Honor at a luncheon given by the Midday Club on Aug. 6. The decoration was awarded by Minister Plenipotentiary Casenave, head of the French High Commission in this country, in honor of Mr. Cravath's services to France in the war.

TOPEKA SYMPHONY PLANS

Will Give Six or Eight Concerts During Winter—Officers Elected

TOPEKA, KAN., Aug. 6.—The Topeka Symphony Orchestra elected officers on July 30 and made plans for the winter season. The orchestra was organized last year by Daniel Muller and was a distinct addition to the musical assets of the town and the present reorganization will assure it an even larger success.

It is planned to give six or eight concerts during the winter, the first to be given at the City Auditorium about Oct. 15. The other six or seven concerts will be given at intervals. Two free concerts will be given by the orchestra during the year, probably on Sunday afternoons. The other concerts will take place in the evening during the week and a small admission fee will be charged. Since the orchestra is a Topeka orchestra, formed of Topeka musicians and maintained for the benefit and amusement of the city at large, it is believed that the citizens will be generous in their support.

Practice has already been started for the season.

The new officers elected are C. C. Rogan, president and assistant conductor; Walter Fox, first vice-president; Margaret Marshall, second vice-president; Arthur Snyder, treasurer; Uriel Paynter, librarian; Walter Voger, assistant librarian; Daniel Muller, conductor. Leona Newell is corresponding secretary. The business manager is yet to be appointed, and it is announced that an effort will be made to put the work in the hands of some experienced business man of the city.

R. Y.

Trio of Soloists for Stadium Concert

Marguerite Fontrese, mezzo-soprano; James Goddard, basso, and Mayo Waller, violinist, will appear with the Stadium orchestra, under the direction of Arnold Volpe, at the Stadium, New York, Aug. 17. Miss Fontrese has also been booked for the Bangor and Portland festivals in October on the same program with John McCormack and Frances Alda. James Goddard will tour with the Chicago Grand Opera Sextet until November, when he will join the New Orleans Opera Company. Mayo Wadler's bookings are numerous for next season. He will be heard with several symphony orchestras. All three artists are under the management of Jules Daiber.

Rehearsals for New Symphony Orchestra Starts Sept. 10

Notifications were forwarded this week to the one hundred men who will comprise the New Symphony Orchestra, requesting them to report on Sept. 10 for rehearsals at Carnegie Hall. Arthur Bodanzky, the conductor of the orchestra, will arrive in New York from Seal Harbor, Me., about Sept. 1. Mr. Bodanzky has advised the management of the New Symphony that he has completed the programs he will play during the season, but he has not yet divulged the names of the compositions.

Opens Music School in New Orleans

NEW ORLEANS, LA., Aug. 5.—Ernest Schuyten, Belgian violinist, who is head of that school in Newcomb College, and also director of the New Orleans Symphony Orchestra, is adding to his activities by opening a school of music on his own account. He has secured the collaboration of Mme. Jane Foedor, late of the French Opera, New Orleans. She will conduct the "Classe d'Opera" next winter.

H. P. S.

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Photo by Histed, London

Hinshaw to Present New Artists in Novelties Next Season

Singers "Discovered" by William Wade Hinshaw Will Appear in Revivals at Park Theater—Chinese Soprano Among New-comers—Favorites of Last Year Are Engaged—Francis MacLennan to Make Operatic Début in New York

The Society of American Singers, William Wade Hinshaw, general manager, is projecting a season for the coming winter at the Park Theater, New York, which will in every way surpass that of the past one. Beside most of the operas heard during the season of 1918-19, fourteen new works will be heard, of which nine are light and five grand operas. Of the new light operas, two are by Gilbert and Sullivan. There will also be a number of new singers in the company, some of whom have been heard before in recital and even in opera, but there are also a number of "dark horses" and the identity of several of these will not be made public at present.

"We are anxious," said Mr. Hinshaw, to a representative of MUSICAL AMERICA, "to make the coming season a great success in every way and then go further the year after. You will notice that our repertoire is divided into three sorts of opera. First of all, grand opera. Besides 'Madama Butterfly,' 'Mignon,' 'Tales of Hoffman,' and 'The Maid Mistress,' we shall present 'Bohème,' 'Faust,' 'Lohengrin,' in English, of course, and Mozart's 'The Impresario.' The second group is entirely of Gilbert and Sullivan.

"The novelties in this group are 'Yeomen of the Guard,' which Sullivan always considered his best work and which at times verges on the 'grand,' and 'Princess Ida.' This latter piece has not been heard in New York for so long that it will be a novelty not only in our repertoire, but also to the public. It is founded on Tennyson's 'The Princess,' you know, and besides having very lovely music, has an exceedingly amusing book. Gilbert was always at his best when satirizing something, and in this he tilts at the suffragette, or, as she was called in the days when the opera was written, 'the new woman.' I am planning a very splendid production of this work in every way and I expect it to be a big hit. The other light novelties are 'Boccaccio,' 'El Capitan,' 'The Geisha,' 'Chimes of Normandy,' 'La Mascotte,' 'The Fencing Master,' and 'Hänsel and Gretel.' You will notice that three of these are the French light operas that were so popular in the '70s and '80s. These will be given as originally written and no attempt whatever will be made to 'Americanize' them. If they take the popular fancy, I propose to add, from time to time, other works of the same kind. There is a big revival of these old works going on in France at the



No. 1—Sergei Klibansky, with Mr. and Mrs. Josef Stransky at Butler, N. J. No. 2—Mr. Klibansky and His Pupil, Lady Tsen Mei, Chinese Soprano, Engaged for the Hinshaw Season. No. 3 Mr. Klibansky, with Virginia Rea and Elsie Diemer, Both Engaged for the Hinshaw Season.

present time and I am told they fill the theaters every time they are given.

A Chinese Soprano

"There will be some new faces in the company as well. I cannot, for certain reasons, tell you the names of all of them, but I can assure you that they are fine material. One of particular interest is Lady Tsen Mei, a full-blooded Chinese. She was born in China, but brought to this country when three years old, and has since lived in Pittsburgh, where her father is a physician. Besides having a lovely voice, she is a woman of exceptional intelligence, as you will know when I tell you that she holds a degree of Doctor of Law from Columbia University. I think I may say that she is probably the only woman singer on the stage with such a distinction. She will sing in 'The Geisha' and 'The Mikado,' and possibly some of the other light works. She is an artist-pupil of Sergei Klibansky. Grace Wagner, also a new-comer, has been studying with de Reszke and in New York with William Brady. She will be a valuable addition.

"One of my finds is Irene Shirley. She is a Baltimore girl, a pupil of Sembrich, and has been heard by absolutely no one excepting myself. Her voice is an exceptionally fine coloratura soprano. Another excellent coloratura is Virginia Ray, a pupil of Sergei Klibansky. Elsie Dremer is another Klibansky pupil with the company. Dicie Howell, of the



"Francis MacLennan, the tenor, will make his operatic début in New York, although he has been heard frequently in concert. Morton Adkins, who was with us for one performance of 'Butterfly' last season, will be a regular member of the company this year. Marcella Craft will appear as *Elsa* a part she has not yet done here; Lucy Gates will be heard in 'The Impresario' and leading parts in other operas.

"The conductors will be John McGhie and Richard Hageman, and the stage directors, Jacques Cointi and Charles Jones. Other members of the company will be Maggie Teyte, Irene Williams, Ruth Miller, Blanche Duffield, Gladys Caldwell, Kate Condon, Cora Tracy, Gertrude Shannon, Henri Scott, Herbert Waterous, Craig Campbell, David Bispham, Bertram Peacock, William Danforth and Frank Moulan.

"There will, of course, be the best chorus and orchestra we can get and I think that I can promise the New York public an altogether satisfactory season of opera."

Elsie Diemer, Virginia Rea and Lady Tsen Mei, sopranos, all three are artist-pupils of Sergei Klibansky, the New York vocal instructor. Lady Mei, who was sent to Mr. Klibansky by Mr. Hinshaw, is now preparing her various rôles under him. She is a gifted Chinese soprano and will be heard in the "Geisha" and the "Mikado." Her first appearance is scheduled for Oct. 27. J. A. H.

Announces Columbus "Quality Series"

MUSICAL AMERICA has just received from Kate M. Lacey, the Columbus, Ohio, manager, the details of her "Quality Concert Series" for the next season. The attractions will be Albert Spalding, Mary Garden, Hipolito Lazaro, Germaine Schnitzer, Emmy Destinn, Giuseppe de Luca and John Powell.

Alexander Bloch in Adirondacks

Alexander Bloch, the gifted violinist, accompanied by Mrs. Bloch, is sojourning at Lake George, N. Y., where they are devoting part of their time to short walking tours through the Adirondacks. They have taken a new city residence on West Eighty-seventh Street.

Votichenko Passes Vacation Composing



Sasha Votichenko on the Beach at Edgemere, Long Island

HOW differently the artists spend their vacation during the summer months! We are told that Ysaye likes tennis and finds great pleasure in raising canary birds. Petrova, the great Polish actress, spends her leisure hours in her beautiful rose-garden at Great Neck, Long Island; Roshanara, the East Indian dancer, likes to paint and string wooden beads, while Caruso amuses himself by making cari-

catures of his intimate friends. Votichenko is one of the few artists who seldom take a vacation, preferring to remain in the city during the summer in order to work on his compositions in his New York studio. However, during the week-ends he visits his wife and baby at Edgemere, L. I., where he is often seen fishing, driving and motoring, or, as in the above picture, horseback riding.

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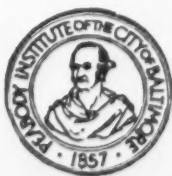
SOME PROMINENT PRODUCTS: Albert Lindquest, Leonora Allen, Lois M. Johnston, Horace L. Davis, Ruth E. Marr, Grace Johnson-Konold, Anna Imig, Chase B. Sikes, singers; Willoughby Boughton, Henry J. Dotterweich, Roy D. Welch, Altha Heffebower, John Meldrum, pianists; Marian Struble, Thelma Newell, Conway Peters, violinists; Frank Taber, Emily Powell, Fred Erickson, Richard Keys Biggs, organists, and many prominent teachers of Public School Music.

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MORE THAN FORTY CONCERTS LAST YEAR (MAY FESTIVAL OF FOUR DAYS) IN WHICH SUCH STARS APPEARED: Caruso, Case, Prokofieff, Seidel, Bonnet, Moore, Morgana, Breeskin, Ponselle, Hackett, Johnston, Alcock, Holmquist, Gabrilowitsch, Harrison, Homer, Courboin, Fitzu, Komenarski, Carpi, Formes, De Seguro, A. Lockwood, S. P. Lockwood, Imig, Hunt, Konold, Hamilton, Rhead, Whitmire, Dieterle, Marr, Stockwell, and others.

REGULAR COLLEGE YEAR BEGINS SEPTEMBER 29

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ENTIRE SEASON IN AMERICA IS IN PROSPECT FOR MISS FREEMAN

California Violinist's Playing
Hitherto Has Been Accom-
plished Chiefly in Paris—Her
Studies with Minetti and
Remy

"ALMOST everything is large in California," said Grace Freeman, the violinist, to a representative of *MUSICAL AMERICA*, "so I suppose I must be the exception that proves the rule. I've big ideas on the subject of the violin, however," she added, "so I think that ought to make up for what I lack in stature."

"I have played a lot in Europe, mostly in Paris, but this is practically my first real season in America. Your paper gave me a splendid write-up for a concert I gave in Paris just before the war. I had been over there several years studying under Remy. I began my work in California, of course, with Giulio Minetti, who was one of the best ensemble players I have ever heard. I played second violin in his quartet for several years and the experience was invaluable. I think every musician, no matter what his instrument, should grasp every opportunity of doing ensemble work. There is absolutely nothing like it for improving one's sense of rhythm and above all for listening to one's self. In solo work you can sing or play as loud and softly as you choose, but in ensemble work you have to listen to yourself and to the others as well, and you thus develop a sense of tone and of tone-balance that cannot be obtained any other way."

"After some years with Minetti, I felt I should like a change of scene as well as of teachers, so I decided to go to Paris. So many people have asked me why I did not go to Sevcik or to Auer. I think Paris was the deciding factor, though I personally have always thought that French violin playing was the most satisfactory. Ysaye and Thibaud seem to me to say all that is to be said. I was with Gelsoso for a time in Paris, but he did not turn out to be quite what I



Photo Milton

Grace Freeman, Violinist

wanted, so I changed to Remy and was delighted in every way, as I found him to be a great master. One of his hobbies was to insist that the artist, if he is to succeed, must be absolutely single-minded, though this is perhaps so obvious as hardly to need the saying. He always declared that many excellent musicians, geniuses in fact, were never heard of because they let their interest in other things side-track their interest in their art."

"Then you think a violinist, for instance, should know about only the violin?" asked the interviewer.

"By no means, but I do mean that, when there is a question of his violin and anything else, the other thing must go under. You remember the terrible speech of John Tanner in 'Man and

Superman?' It may seem cruel and heartless, but it is absolutely true, and I think every artist who has succeeded has proven its truth."

"Do you expect to go back to Paris now that the war is over?" said the interviewer.

"Oh, I don't know!" said Miss Freeman. "Sometimes I feel as though there would not be any Europe left to go back to. In any case, the student life as I knew it is certainly a thing of the past. New York has a lure of its own, just as Paris has, and I think that many of the students for whom Paris was formerly the only place will be quite contented now in New York. This will certainly happen if life over there is as different as I hear it is."

ROSS DAVID RETURNS FROM WORK WITH A. E. F.

Dined With Pershing on Eve of Armistice and Sang at Opening of Pershing Stadium

Ross David had the distinction of being the first American to sing for General Pershing's forces. Sailing on Oct. 23, at the beginning of a rushing New York season, Mr. and Mrs. David worked with never a day of rest until the George Washington sailed on the homeward voyage in July.

The area covered was extensive. Both Mr. and Mrs. David received most enthusiastic comment in all the Belgian newspapers.

"We spent," said Mrs. David, "the whole of Thanksgiving Day of last year from early morning until late evening, without a break, in singing for the sick and wounded boys in the vast hospital at Neuilly. I carried a little organ through the wards so that Miss Wilson and Mr. David should not lack accompaniment. For Christmas, it was our never-to-be-forgotten privilege to be at Neuf-Chateau. What that meant, only those who have actually lived it can know."

"But, I think," continued Mrs. David, with even greater enthusiasm, "the most wonderful experience of all was that of dining with General Pershing on the evening of Nov. 10, of realizing what was in those hours coming to pass, and of going out early in the morning of the next day to tell the people of Alsace and

"Then you think 'America for the American student?'"

"Well, it's not so much a question of that as of where the student can get what he needs. And I think that New York is now able to supply the needs of anyone, no matter what they may be. Anyhow, I have no idea of going back to Europe at present. I think the coming winter is going to be the biggest one, musically, that America has ever seen, and my manager, Evelyn Hopper, has already booked me for a number of concerts, so why should I want to go to Europe? But I'm a good American and you know the saying, that all good Americans go to Paris when they die, so perhaps I shall then, if not before!"

J. A. H.

Lorraine that they were free! At first, the peasants could do no more than stare in dazed unbelief, then suddenly the storm of joy burst, and the cry of 'Vive l'Amérique' was the instant response. Yes, I think those were the greatest moments I have ever known."

Mr. and Mrs. David are trying to recover from the strenuous efforts of the past nine months and are spending the summer at their country home near New London, Conn., but they still sing for the men in service. On the evening of Aug. 3, Mr. David gave a recital at the Army and Navy Club at New London, under the auspices of the War Camp Community Service. The program included a group of "darker" melodies and several war songs. Most applauded of all was "When Pershing's Men Go Marching Into Picardy," words by Dana Burnett and music by H. H. Rogers.

Not only was Ross David the only man to carry this song to our fighting men in France, but he had the honor of singing it at the Victory celebration at the opening of the Pershing Stadium, a fitting climax to his notable work abroad.

D. B. C.

Mae D. Miller on Vacation at Asbury Park, N. J.

After one of the busiest teaching seasons of her career, Mae D. Miller, the Allentown-New York vocal teacher, is enjoying a much needed rest in Asbury Park, N. J. Mrs. Miller plans to reopen her studios in both cities early in September, when a large enrollment of pupils is anticipated.

ALESSANDRO DOLCI AT COVENT GARDEN

Brilliant Success of the Chicago Opera Tenor

AIDA

He is a powerful singer, the most powerful there is in the ranks of the tenors with us this year and his success last night was very considerable. Then his style is really dramatic.—*Daily Mail*.

Of sheer beauty of tone he gave his hearers not a little, and it was indeed from the musical quality of his voice in lyrical moments that his performance derived, perhaps, its chief effect. Yet, of force and fervor his singing showed no lack, and in the duet with Aida in the Nile scene he made a genuinely powerful impression.—*Daily Telegraph*.

Signor Dolci sang impressively and rose to considerable heights in the duet in the third act.—*Times*.

He was an ideally heroic warrior, and his third act was very fine.—*The Globe*.

TOSCA

Mr. Dolci's voice is essentially musical and has an attractive freshness. It is excellently produced. The newcomer is an accomplished vocalist and a good actor. His success was assured.—*The Referee*.

Dolci comes somewhere near Caruso in force and fire, as in appearance, and he can be both human and imposing. In a word, he made good.—*The Sunday Times*.

He has a voice of remarkably fine quality, richly toned and powerful, and he sings with dramatic intensity.—*Daily Chronicle*.

His voice is as luscious and powerful as Caruso's. His top notes are wonderful. He acts almost as well as he sings.—*Daily Mirror*.

He has a voice at once sweet in its higher registers and of great dramatic force.—*Times*.

BARBER

Since he arrived the other day from America at Covent Garden he demonstrated apparently that he is undoubtedly of the heroic order, and yet to see him again a couple of nights later is to come to the conclusion that he is purely lyrical. The fact remains, however, that he is the Count Almaviva to the life. Not only was his high mezzo-voice singing of the most delicate kind, but also he moves like the Count, looks like him, is the Count.—*Daily Telegraph*.

Signor Dolci showed at once that he well understands how to sing florid music. He is to be congratulated on a good performance.—*Morning Advertiser*.

He sang the serenade in the first act with an ease and elegance surprising in a heroic tenor. In the second act he showed the gifts of a real comedian.—*The Star*.

He managed his big voice with freedom and ease in the florid Rossini's arias, and was equally at home as in Verdi's bold, soaring melodies.—*The Era*.

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ECHOES OF MUSIC ABROAD

Six-Dollar Opera a Post-Bellum Innovation for Paris at New Institution—Paris Opéra Comique Gives Its 1,000th Performance of "Manon" in Thirty-five Years—Yvonne Gall to Create Leading Rôle in Paris Première of New Opera Based on Anatole France's "Les Noces Corinthiennes"—London Critic Champions the Untutored Listener Who Feels Music Against the Enlightened Intellectual Who Merely Understands It, in Taking Issue with Daniel Gregory Mason—Early Compositions by Beethoven Discovered Among Manuscripts in British Museum

It will be a new sensation for Paris to have six-dollar opera, but one of the unexpected outflowerings of the reconstruction period is the new home for lyric drama in the French capital, the Théâtre-Lyrique du Vaudeville, where the orchestra seats are to cost thirty francs. The directors of the new enterprise, MM. Deval and Gheusi, are courageous, to say the least.

Several interesting announcements have been made concerning their plans. In the first place, their chief bait will be novelties and revivals of notable works with notable singers, such as the inaugural performance of Boito's "Mefistofeles" with Vanni Marcoux in the name part, as already forecast in these columns. Another revival will be that of Berlioz's "L'Enfance du Christ" in dramatic form—it has been given almost invariably heretofore as an oratorio.

As for the novelties, the directors have secured the rights for "Le Juif-Errant," based on Eugene Sue's well-known novel, the music being the work of Carolus-Duran; "L'Ingenu Libertin," by Xavier Leroux, drawn from the Voltaire story; a music drama by Marcel Samuel Rousseau entitled "Tarras Boulba," inspired by the Gogol tale; a "lyric story" called "Clair de Lune," by a composer named Godebski, for which the librettist, Henri Allorge, used one of Guy de Maupassant's stories; and a new lyric comedy by Maurice Donnay and Alfred Bruneau, composer of "L'Attaque du Moulin."

A pianist, Armand Ferté by name, now chef d'orchestre at the Odéon, has been appointed musical director, with Arnaud Picherad as his assistant. M. Lauweryns, formerly of the Monnaie in Brussels, may conduct some of the mid-winter performances.

The directors of Paris's newest opera house hope to open their first season between the 10th and 15th of October.

Paris Opéra Comique Announces Interesting Novelties

While Vanni Marcoux is to help inaugurate the first opera season at the Vaudeville in Paris, he will help the Opéra Comique to make a brilliant ending of its season by creating the name part of Emile Moret's "Lorenzaccio" in the première of this new work.

Of the novelties to be given early in the season it is probably Levadé's "La Rôtisserie de la reine Pédauque" that is awaited with the keenest interest. It will follow the Paris première of Henri Février's "Gismonda" and will be followed, in turn, by the première of Silvio Tazzari's "Sauteriot."

The great success that attended the spring revival of "The Marriage of Figaro" has prompted the directors to bring forward another Mozart opera, and the choice has fallen upon the delightful "Cosi fan tutte," which the Society of American Singers in New York would add to their repertoire.

A revival of "La Fille de Madame Angot" has proven to be a potent attraction for the summer season, even as the Beecham revival of Lecocq's charming work in London has been drawing crowds to Drury Lane. This is the first time that it has been given at the Opéra Comique—could the composer have lived a couple of years longer he could have had his long-cherished desire to see his work produced at that institution gratified after his long years of waiting.

Massenet's "Manon" reached its thousandth performance in thirty-five years at the Opéra Comique in June. The occasion was marked by a recasting of the rôle of Marguerite Carré appearing as Manon at the special request of the composer's widow. Charles Fontaine, of the Chicago Opera Company, was Des Grieux.

Anatole France Turns Librettist
French composers are turning more

to the works of Anatole France for material for operas. Massenet made effective use of "Thaïs" and now, while the Opéra Comique is announcing the opera M. Levadé has made of "La Rôtisserie de la reine Pédauque," the celebrated French littérateur is preparing a libretto based on his drama in verse, "Les Noces Corinthiennes," for which Henri Büsser is to write the music.

Yvonne Gall, of the Chicago Opera Company, already has been designated

Evans, the English critic and lecturer on music, makes it plain that the progressive democratization of music has no terrors for him.

He contends that the untutored listener who feels music is much nearer the truth than the enlightened intellectual who merely understands it. He sees nothing but hope in the fact that it is the former that predominates in the vast audience which has in the course of a generation or two liberated the world of



An Open-Air Concert Given at the Home for Blinded Soldiers at St. Dunstons and Organized by the Merchants of Covent Garden Market in London

to create the principal female part when the première of "Les Noces Corinthiennes" takes place at the Paris Opéra.

Early Beethoven Compositions Found

Three early compositions by Beethoven have been discovered among the manuscripts in the British Museum: a trio for piano and strings, of which two pages are missing; two small piano pieces for four hands, and the beginning of a third, a funeral march, which is said to contain the germ of the great funeral march movement of the Third symphony; and a rondo for piano, complete in 265 bars.

These pieces, *The Athenæum* learns, are very early compositions, dating from 1785-95—that is, from Beethoven's fifteenth to his twenty-fifth year—and they show how great the influence of Mozart was on the young composer.

Covent Garden's Greek Tenor Sings at Paris Opéra

Ulysses Lappas, the young Greek tenor who reached Covent Garden this year, at a very early stage in his operatic Odyssey, has already found a new public in Paris.

As a result of his appearance in a special performance of "Pagliacci" arranged by the Duchess of Doudeauville in her palace and park, for which he made a special trip across from London, he received offers from both the Paris Opéra and the Opéra Comique. He has since appeared at the Opéra in "Aïda." The Order of the Crown of Greece was conferred upon him by his countryman, Premier Venizelos, after the Doudeauville performance.

English Critic Takes Daniel Gregory Mason to Task

Locking horns with Daniel Gregory Mason in a review of the latter's essay on "Democracy and Music," Edwin

music from the bonds of exclusively aristocratic patronage.

The English critic takes his American confrère to task for the fact that, instead of congratulating himself as a musician upon the immense accretion to the numbers of music-lovers all over the world, he describes its effect as being "to put a premium on all that is easily grasped, obvious, primitive, at the expense of the subtler and more organized effects of art."

Here is an opinion that "contains just enough of the truth to make it an exceedingly dangerous one for a musician to hold." It derives from an ancient fallacy that the best music requires to be "understood." It tends to make music the prerogative of an aristocracy far more exclusive than either that of birth or that of wealth. Carried to its logical conclusion, it leads us to the conception of composers requiring on the part of the listener a preliminary initiation which grows progressively more difficult in proportion to their greatness, until we finally arrive at the ideal of a composer whose works are so profound that only one mind is capable of grasping them—his own!

"The picture of all musical humanity struggling vainly to qualify for the comprehension of a sublime masterpiece is one that may appeal to Mr. Mason. To me it represents the negation of music, which I happen to regard as an art of the imagination rather than of the intellect."

Then the telling point is made that the noblest works in other forms of imaginative art require no initiation whatever. The world's great epics can be appreciated by a schoolboy, or, rather, could be if the imagination of schoolboys were not so cruelly warped by their masters. Scholastic initiation has made many a boy hate Homer, whom he might have loved had he met him first on imaginative ground alone. Shakespeare will come into his own, when schoolmasters

are forbidden to mention him. What should we think of a novel that could only be appreciated by a select few after a prolonged course of initiation?

Mr. Mason describes "the well-meaning but crude listeners who form a numerically overwhelming majority of our concert-goers" as "mentally, emotionally and aesthetically children," and, "poor man," says his English critic, "he fails to find any encouragement in the fact. Perhaps he would prefer them to be prigs. Were it really true, I should regard it as heralding the musical millennium."

"A really childlike audience would have no prejudices," Mr. Evans continues. "It would form its opinion of music regardless of all tutelage, whether that of the intelligentsia or merely that of conventional habit."

"Presumably, the proletariat of Petrograd formed such an audience, when it suddenly invaded the haunts of the musical rich. At all events it was not musically initiated. Yet Albert Coates tells us that after having sampled many composers, it insisted upon being given Scriabin on every possible occasion. This is instructive."

Mr. Mason fears that the musical multitude can appreciate nothing but story-

telling (program music) or sensuous charm (impressionism), as distinct from the highly organized intellectual art which is his ideal. I do not know what composers the Bolsheviks had to select from, but if there is a modern composer more highly organized, and whose appeal is less dependent upon either story or sensuous impression, than Scriabin, I should like to know who it may be."

The Londoner maintains it as a mistake to believe that the democracy turns away from formal organization in art. Normally it does quite the contrary. It is your humble citizen that hangs pictures on his walls as symmetrically as the ornaments on his mantelpiece. "That formal sense represents, of course, a primitive stage, properly belonging to the childishness which Mr. Mason regrets, but such as it is, it is a sound instinct, of more value than all the sophistication in the world."

* * *

More Spanish Engagements for Galeffi

After the special opera season in Bilbao ended Carlo Galeffi, Cleofonte Campanini's new baritone, remained in Spain to fill "guest" engagements at Santander and San Sebastiano. The Bilbao season, conducted by Edvard Mascheroni, was a notably successful one. J. L. H.

Youthful Harpists Score Success in Open Air Concert

SYRACUSE, N. Y., Aug. 9.—At a neighborhood entertainment given in Kirk Park on the evening of Aug. 5, under the direction of Professor Joseph R. Behm, one of the features of the program was the playing of the Irish harp by Harriet Cady, aged five, and Hazel Mills, also about the same age. Their performance was remarkable and evoked much applause from a large audience.

SACRAMENTO REVELS IN "TWILIGHT MUSIC"

Leading Local Musicians Take Part in Unique Recital Series During Summer

SACRAMENTO, CAL., Aug. 10.—During the dull summer months Sacramento has had a limited musical diversion, most notable being the continued twilight recitals at McKinley Park on Sundays, together with various community sings.

The last of the annual spring and summer student recitals ended with the middle of July. Among the teachers presenting pupils should be mentioned Mrs. Charles Mering, Mrs. Vernice Brand, Ruth Pepper, Lillian Rotholtz, Jean Barnes, Marion Johnson, Christine Matson. Excellent recitals have been heard through the Twilight recital medium, those recently given holding to the high standard set earlier in the year. The Capital City Quartet, whose personnel includes as tenors James Luke and Frank Martell; baritone, John Harry; bass, Walter Hammond, with Geraldine Genshlea as soprano soloist and Mrs. C. A. Bliss accompanist, provided an enjoyable evening's entertainment recently. Other recitals were supplied by the Southern Pacific Glee Club and the Railroad Band. J. E. Weida directs both these organizations, and both are worthy additions to Sacramento's list of ensemble players. The Glee Club comprises forty members while the band has thirty-five. On this occasion, the assisting soloists were Mrs. J. E. Weida and B. Manchester.

The Mather Flying Field Quartet was another attraction, and presented a splendid program. The members of this quartet, T. B. Jackson, T. L. Smith, J. Drake and I. J. Cooper, had the valuable assistance of Frances M. Peters, mezzo-soprano, with Mrs. C. A. Bliss as accompanist. The program for the first Sunday in August was presented by the

Sacramento Trio, a comparatively new ensemble, composed of Orley See, Ida Higerlied-Shelley and Mrs. Walter Long. In Mr. See's absence, Diantha Sims most ably filled the position, and the trio gave two groups each of three numbers most acceptably, the assisting soloists being Miss El Lois Rumble, Mrs. Gertrude Rumble and Charles Cunningham, with Mrs. Kenneth Campbell, accompanist.

These recitals are not, as one might suppose, popular in nature, but the artists presenting them are of the best Sacramento talent, and one is sure to find the best compositions on the programs, with just the right amount of lighter composition to appeal to all tastes. They have been well given and are an asset to Sacramento, which might otherwise enjoy little if any musical activity during these warm months. Too much credit cannot be given those appearing and the Playground Commission for making the recitals possible. A community sing always follows the printed program, and large numbers of townspeople attend.

The large delegation of teachers attending the State Music Teachers' Association convention in San Francisco report a most enjoyable and profitable session. Sacramento musicians appearing on the program were Florine Wenzel, president of the Sacramento branch; Hazel Pritchard, Ruth Pepper and Vernice Brand, who divides her time between Sacramento and the Bay cities. Albert Elkus was a California composer represented on the all-California program, whose songs formed one of the most interesting group of the afternoon. They were interpreted by a well-known singer of San Francisco, but Mr. Elkus presided at the piano. A. F. S.

Chicago Organist Marries

CHICAGO, Aug. 11.—Herbert E. Hyde, organist at St. Peter's Episcopal Church, was married in that church on the evening of Aug. 6 to Mrs. Louise Baker Cole of Kenosha, Wis. The ceremony was performed by Rev. A. J. Budlong.

Mr. Hyde is known throughout the United States as the organist of St. Peter's Church in Chicago and as a composer of anthems, chorales and lyrics. He acquired wide fame in Chicago and Illinois by reason of his work as president of the Civic Music Association and by his brilliant organ accompaniments and solos for the Chicago Symphony Or-

chestra. Following a brief bridal tourney through the East, Mr. and Mrs. Hyde will make their home in Chicago.

NEW YORK.—Carmen Garcia Cornejo, Mexican operatic star who is at present living in New York, entertained recently a number of prominent Latin-American musicians in her apartment.



Ernesto Berumen Engaged to Play in Leading Cities

ERNESTO BERUMEN, the brilliant New York pianist, came to this country five years ago, at the beginning of the European war, and established himself at once as one of the finest young teachers of the metropolis. However, two years ago, New Yorkers had the first opportunity to judge young Berumen's pianistic talents, after his brilliant debut at Aeolian Hall, when he presented a program of unusual piano compositions, several of which were played for the first time in New York City.

Mr. Berumen's second New York recital, which took place last winter, was another triumph for this young artist. He was at once hailed by the press as one of the finest pianists of the younger generation.

Next season will be one of the busiest of Berumen's career. Besides his New York appearance, he will play in several large cities, including Boston, where he will appear in recital.

Mr. Berumen has returned from a long Western tour with Mme. Schumann-Heink and Frank La Forge. He played in California and Northwestern States with marked success.

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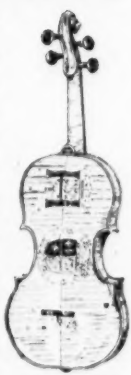
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R. E. JOHNSTON, Manager, begs to announce a series of eight Evening Musicales to be given at eight-thirty o'clock on the following dates during season 1919-20:

November 28	December 26	January 30	February 27
December 12	January 16	February 13	March 12

The following artists have been definitely engaged:

FRANCES ALDA
GABRIELLA BESANZONI
ENRICO CARUSO
MISCHA ELMAN
GERALDINE FARRAR
ANNA FITZIU
AMELITA GALLI-CURCI
MARY GARDEN
LEOPOLD GODOWSKY
RUDOLPH GANZ
CAROLINA LAZZARI

JOHN McCORMACK
GIOVANNI MARTINELLI
LUCILE ORRELL
IDELLE PATTERSON
CLAIRE LILLIAN PETELER
TITTA RUFFO
ARTHUR RUBINSTEIN
ROSITA RENARD
ANDRES DE SEGUROLA
CYRENA VAN GORDON
WINSTON WILKINSON

MARY WARFEL
and others to be announced later.

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Subscription Price, Reserved Seats, \$25 for eight Concerts, plus 10% war tax.

Subscription Price for Boxes, \$200 for eight Concerts, plus 10% war tax.

Price per Seat per single concert, \$4 and \$3, plus 10% war tax.

Price per Box (6 seats) per single concert, \$30, plus 10% war tax.

KNABE PIANO USED

The Biltmore Series of Friday Morning Musicales

BALLROOM OF THE HOTEL BILTMORE

Madison Avenue and Forty-third Street

JOHN McE. BOWMAN,
President.

R. E. JOHNSTON, Manager, begs to announce a series of eight Morning Musicales to be given at eleven o'clock on the following dates during season 1919-20:

November 7	December 5	January 9	February 6
November 21	December 19	January 23	February 20

The following artists have been definitely engaged:

GABRIELLA BESANZONI
ANNA CASE
EMMY DESTINN
GIUSEPPE DE LUCA
MISCHA ELMAN
ANNA FITZIU
AMELITA GALLI-CURCI
MARY GARDEN
OSSIP GABRILOWITSCH
LOUIS GRAVEURE

FRIEDA HEMPEL
CHARLES HACKETT
JOSE MARDONES
LUCILE ORRELL
ARTHUR RUBINSTEIN
HELEN STANLEY
TOSCHA SEIDEL
ANDRES DE SEGUROLA
JACQUES THIBAUD
CYRENA VAN GORDON

WINSTON WILKINSON
and others to be announced later.

Subscriptions may be ordered now from R. E. JOHNSTON, 1451 Broadway, New York. Telephone 608-609 Bryant.

Subscription price, Reserved Seats, \$20 for eight Concerts, plus 10% war tax.

Subscription price for Boxes, \$150 for eight Concerts, plus 10% war tax.

Price per Seat per single Concert, \$3 plus 10% war tax.

Price per Box (6 seats) per single Concert, \$30 plus 10% war tax.

KNABE PIANO USED

CZECHO-SLOVAK SOLDIERS DEMONSTRATE THEIR INNATE LOVE OF MUSIC-MAKING

By GEORGE H. WHITE

SAN DIEGO, CAL., Aug. 9.—The Bohemian must have his music. Extraordinary as was the entire aspect of the matter when 3000 invalided Czecho-Slovak soldiers were being entertained at San Diego and Camp Kearney on their way home to Bohemia from Siberia, perhaps the musical phase was the most surprising of all.

Two transports from Vladivostok landed the officers and men in two contingents at this port, each remaining a period of more than a week. In both instances of docking, crowds of San Diegans waiting at the pier were immediately impressed by the mass singing of the soldiers on the decks as the transports were brought alongside. All soldiers sing, but there was something in the singing of these men which brought forcibly to mind that often quoted "let me write the songs of a nation and I care not who writes its laws."

They had fought five years for national autonomy through the most trying vicissitudes known in the world war, had learned of their success in the signing of the peace treaty and there was a peculiar calmness and depth of feeling in their singing of their national anthem, "Kde Domov Muj," literally translated, "Where is my home," as the transports docked. It was almost a chant, bespeaking thousands of repetitions without music, the hundreds of voices keeping time as one. Memory of this was accorded a strange contrast in the stories later told of their singing their battle song in the field of action when Germans and Bolsheviki alike were said to have fled in terror from the Czecho-Slovak attack to the singing of "Spejme Dal," or "Forward."

"Hey Slovane," the Bohemian national hymn, like "Kde Domov Muj," greeted the American civilian and military hosts and in the case of the second transport the soldier guests spoke in music better than they otherwise could their reverence for their pattern republic by adding a very good performance of "The Star-Spangled Banner." They had learned it en route across the Pacific.

Following these musical introductions, both contingents were variously entertained and similarly returned the compliment to their entertainers in programs at Camp Kearney and in the city. Many of the soldiers had been professional musicians before the war. An orchestra and a chorus of thirty voices were especially accomplished organizations among them.

This orchestra doubtless is unique among musical organizations of the world in point of the method of manufacture of its stringed instruments. These were made as opportunity afforded in their harrowing experiences of war

which threw them for many months "on their own," for sustenance and equipment following the collapse of Russia, to whose side this Bohemian army had turned in the hope of defeating Austrian oppression. The instruments were made from whatever materials could be found.

Among the more notable of the many musical entertainments given was one in celebration of the anniversary of John Huss at Camp Kearney, as well as one held on a Sunday afternoon in Balboa Park, the former Panama-California exposition, at the great Spreckels out-

this composition as well as numerous selections from Bohemian composers and was accorded much praise from the soldiers and their commander.

An audience of nearly 10,000 persons gathered at the Balboa Park organ pavilion to hear the mass singing of 500 of the soldiers and their picked chorus. National songs predominated on the program and it was noted they had fully mastered the meaning of "The Star Spangled Banner" if not its pronunciation. They sang it with as great enthusiasm as they sang their own "Kde Domov Muj."

In connection with this program, in



When Czecho-Slovak Troops, Invalided Home from Siberia, Were Landed for Rest and Treatment at San Diego, Cal., They Were Found to Have an Orchestra Which Emphasizes the Assertion That a Bohemian Must Have His Music Under Any Circumstances. The Photograph Shows Part of This Orchestra. These Stringed Pieces Are Whittled Out of Packing Boxes and Scrap Wood by the Soldiers. Strings Were Made from Telephone Wire, Bone for Tail-Pieces Was Requisitioned from the Cook and Horses' Tails Were Pulled to Hair the Bows. All the Instruments Sound Well in the Hands of These Undeniable Musicians

A coffin-shaped bass viol is one of the greatest freaks. Packing box and scrap wood with a knife for whittling and broken glass for polishing developed this. The viola and violins were similarly constructed. Bones surrendered by the cook became tail pieces. Hair for the bows was pulled from horses' tails. Telephone equipment yielded wires for strings.

door organ pavilion. A feature of the former was the dedication to Czecho-Slovakia of a meritorious march composition by Joseph H. Chapek, director of violin in the Chicago Conservatory, who was in San Diego on vacation and hurried his composition to completion when he heard the Czecho-Slovak soldiers were coming. Prof. Chapek played

the midst of growing things of beauty in Balboa Park, the visit of these warriors was observed by the planting of a lipa tree, national tree of Czecho-Slovakia, which will be cared for as a memorial. It was presented by the San Diego Czecho-Slovak Society, under whose auspices most of the entertainment was conducted.

Estelle Wentworth with Atlantic City Orchestra

ATLANTIC CITY, Aug. 4.—Last Sunday evening, before one of the largest audiences that have attended the Steel Pier Concerts, the Leman Symphony Or-

chestra played, assisted by Estelle Wentworth, soprano; Ralph Errolle, tenor; H. Schlegel, flute, and George Wardle, horn. Mr. Leman again displayed sterling qualities in his reading of the program. Miss Wentworth, a member of the San Carlo Opera Company, made her initial

bow here in the Music Hall in Verdi's "Ritorna Vincitor." She is gifted with a fine voice, and her efforts showed the best of technical training. The audience was enthusiastic and Miss Wentworth responded to the applause with "Il Bacio," by Ardit. Ralph Errolle again displayed excellent tone quality in Buzzi-Peccia's "Lolita," and Miss Wentworth and Mr. Errolle were heard together in the Mascagni duet from "Cavalleria Rusticana." The orchestral contributions, under the leadership of J. W. F. Leman, included the "Mignon" Overture, Thomas; "Italian" Symphony, Mendelssohn; incidental music to "Midsummer Night's Dream," Mendelssohn; horn solo, Nocturne, George Wardle, and flute solo, Scherzo, H. Schlegel. Mr. Leman's conducting of these works was in every sense praiseworthy. J. V. B.

Penna. State College Summer Course Has Record Enrollment

STATE COLLEGE, PA., Aug. 9.—The summer course at the college is being attended by a larger number of teacher-students than ever before since its inception. Every year there are more and more educators who realize that music is a big factor in the world's progress and that the best means for obtaining results is through the children in the public schools, hence the great need for better prepared teachers. The courses include every phase of musical pedagogy and each teacher-student is required to write an essay upon a prescribed subject every week.

New Roles for Nina Morgana

Nina Morgana, the gifted young American soprano of the Chicago Opera Association, will be heard in many leading rôles during the coming season. She will appear, among others, in the principal parts of "Falstaff" and "Don Pasquale."

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BOOKS VIEWED AND REVIEWED



NINE lawsuits, happily chirps the *New York Tribune's* literary column, have resulted already from Gerald Cumberland's "Set Down in Malice." While a certain allowance must no doubt be made for a vivid imagination in the aforesaid statement, it is obvious from even a casual reading of Mr. Cumberland's book that its author would not be unanimously held in tenderness by those of whom he has written. Mr. Cumberland is "the born critic"; and as such he writes; whether that makes him admirable or not is for others than the critical fraternity to judge. But it makes amusing reading of the mélange of mild impishness, cool analysis, brutal frankness and almost naïve enthusiasm that makes up his volume of rambling chat about musicians, actors, critics, politicians, cities, night clubs and what not. Mr. Cumberland's position in the musical and literary worlds of London adds a touch of the pleasantly-authoritative, more especially when he writes on purely musical topics. For readers of *MUSICAL AMERICA*, the book possesses further interest, in that Mr. Cumberland has lately become this journal's London correspondent.

Bernard Shaw and the Young Critic

"By all means," wrote Bernard Shaw to the young Gerald Cumberland, "give every penny you can spare to those who are most in need of monetary help." If you will be kind enough to send it to the Treasurer of the Fabian Society you may depend on it being wanted and well used. . . . You are not a prig—only a damned fool. A month's experience will cure you."

To this winning effusion, Mr. Cumberland wrote in "terms of pained surprise and hurt vanity" and was fain to draw what consolation he could from a reply that ended:

"Yes, a hopeless ass. No matter, embrace your destiny and become a philanthropist. It is not a bad life for people who are built that way."

One sees, somehow, why this letter "most effectively closed the correspondence." Nevertheless, the dauntless young journalist interviewed Bernard Shaw that same year, and has given us perhaps one of the most lifelike word-pictures yet drawn of that human paradox.

Of Lloyd George Mr. Cumberland says that he has a wonderful gift of making you feel that he thinks you the most interesting and intelligent person he has ever met. "He will even ask you your opinion about matters of which he knows ten times more than yourself."

The author's account of his own speech at a dinner of the Church Diocesan Music Society is worthy of note. He had prepared, he admits frankly, an outrageous speech and had memorized it. But when the time came to deliver it, the conviviality, the kindness and the flattering attention with which he was surrounded made him feel the speech he had prepared impossible. Unfortunately impromptu speech was impossible to him also, however; so he delivered the original.

Walford Davies and Wagner

"Offensive though I knew it to be," he says, frankly, "I did not know how offensive it really was. I mentioned the name of Wagner, and as I did so, I saw Dr. Walford Davies (the English composer) shudder most violently. Though I attacked the Church for her unimaginative attitude to music, though I stamped on hymns and hymn tunes, though I said that nearly all Cathedral music was to me *anathema maranatha*, nobody except Bishop Wellden appeared to care in the least, and he did not care half so much as poor, virginal Walford Davies, who, at the name of Wagner, shuddered and put his glass aside."

Of Davies' own work, he remarks later on, "I love some of his songs—simple things of exquisite tenderness, but it would be futile to regard him as anything more than a cultured gentleman of considerable musical gifts."

A whole chapter is devoted to Frank Harris, whose personality he calls "strong and strange and full of tropical richness. He . . . could not be happy without hostility. There is something of the jaguar in his nature. . . . But he never for a moment permits himself to be blinded to the quality of a man's work."

"I suppose only a writer who really

can write can say anything useful or dignified about this most wonderful woman," remarks the author of Yvette Guilbert. "And yet I must try." So he says:

Guilbert and Ackté

"Guilbert has no singing voice, and yet she sings. . . . How little mere 'voice' matters! . . . It is the temperament, the intellect, behind the voice that counts. . . . One day Yvette Guilbert wrote to ask me to call on her. I did not go. One feels so foolish in the presence of genius. One's vanity hurts. One is afraid of being found out."

Speaking of Aino Ackté, the famous *Salomé*, Mr. Cumberland extols again the wonders of personality; a personality that dwarfs singers her equal in technique and in subtlety. Of her notable characterization of *Salomé* he says that "her acting is among the finest things of our day." Of Mme. Ackté herself: "She has charm, graciousness, simplicity. Like Yvette Guilbert, she has worked hard almost every day of her life. . . . She seems most unmodern. Her ingenious love of praise is delightful, and if you notice the little subtleties of singing and acting that most people do not notice, she is your friend forever."

The author's opinion of Stanley Houghton, of "Hindle Wakes" fame, is, he admits, influenced by an instantaneous dislike they mutually conceived; perhaps, therefore, his measure of Arnold Bennett (who is said to be one of the lawsuit bringers, by the way) will be more interesting: "He is stupendously aware of the figure he cuts in contemporary literature. He is forever standing outside himself and enjoying the spectacle of his own greatness, and he whispers ten times a day: 'Oh, what a great boy am I!'"

Sir Edward Elgar

Of particular interest is the chapter devoted to Edward Elgar, who is rated by many as the foremost English composer, and assuredly is of high rank "among those present." Mr. Cumberland sees strange contradictions on Elgar's work; "great depth of understanding combined with a curious fastidiousness of style that is almost finicking." And these characteristics he finds repeated in the man himself. "I found his views on musical critics amusing," he observes cheerfully. It must have taken some courage, in view of an alleged estrangement between Elgar and Ernest Newman, England's foremost musical critic, for the interviewer to extract Elgar's views on Newman in particular. Perhaps courage is not precisely the word, either. The chapter on Elgar may best be explained by the author's remark: "All the way from Hereford to Manchester, I turned over in my mind the strange problem that was presented to me by the fact that, though I was a passionate, almost a fanatical lover of Elgar's music, the creator of that music attracted me not at all. I saw in his mind a daintiness that was irritating, a refinement that was distressingly self-conscious. . . . He has all the strength of the aristocrat and many of the aristocrat's weaknesses."

Writes of English Critics

Chapters on "Intellectual Freaks," "Fleet Street" and Hall Caine (another of the alleged objectors to Mr. Cumberland's characterizations) are not without their own interest; and especial significance attaches to the one headed "Musical Critics," in that Mr. Cumberland was music-critic of the *Manchester Courier* for three years.

Musical critics in England have changed greatly, in his opinion, from the days when Wagner came to England and when the reception accorded him brought that country "into musical disrepute," says Mr. Cumberland, "among the cultured men of other nations." To-day the critic is a man of culture, of experience, of solid musical attainments. Of the critic of *The Daily News*, Mr. Cumberland remarks, "He has not the artist's attitude toward life, and he would probably bring an action for slander against you if you said he had." The critic of *The Spectator* is dismissed with the observation that "his knowledge of music is that of the cultured amateur."

Ernest Newman of *The Birmingham Daily Post*, and Samuel Langford, of *The Manchester Guardian*, command the author's highest admiration. Of the former he remarks that "his books on Wagner and Hugo Wolf, and the volume entitled *Musical Studies* are head and shoulders above any volumes of musical

criticism ever published in our language." His knowledge of music is encyclopaedic, but he is equally well qualified to write on poetry, French and German literature, sociology or psychology. He has "made an indelible impression on musical thought in this and other countries."

Ernest Newman's Personality

Of Newman, personally, Mr. Cumberland opines that "he is highly strung, imaginative, rationalistic; he believes little and trusts not at all, loves intensely and hates bitterly. Vain, he is, also. . . . Often he spent whole evenings in playing modern songs to his friends, among Mr. and Mrs. Cumberland were numbered, Bantock's "Ferishtah's Fancies," Wolf's "Merike Lieder," and others. "I can see him now," the writer remarks, "as, his clever, rather saturnine face abundantly alive, he described Richard Strauss's 'Ein Heldenleben,' telling us how the music of the harps stained the texture of the music in a magical way, like one flinging wine on some secretly colored fabric. . . . Newman opened for me a world which, but for him, I do not think I should ever have beheld; nor, indeed, should I ever have been aware of that world's existence."

Manchester, England's "musical metropolis," according to Elgar, Beecham and Mr. Cumberland, comes in for its share of analysis. "The ugliest city in Britain, . . . cocksure and conceited . . . with 'damnable politics,' loathsome free trade principles and 'h— less and gross public men,' it is yet glorious, vital, romantic, adventurous. For ideas, culture, a wide and generous view of life, one goes to *The Manchester Guardian*, even though it would sometimes seem that every crank in England is busy airing his views in its correspondence columns. It has 'the manner of Oxford, though not Oxford's intellectual outlook,' and some of the most distinguished intellects of the country are regular contributors to its columns."

Cumberland on Manchester

Manchester is not London, naturally. As Mr. Cumberland points out, "If the music that Sir Henry Wood gives you is not to your taste, you can go to hear Mr. Landon Ronald, or (if truly desperate) join the Philharmonic Society." But one must either like Manchester's music or do without it. This accounts, according to the author, for the formation of the Manchester Musical Society some years ago in a spirit of revolt against the Hallé Concerts Society which then ruled supreme. The movement resulted in the resignation of Richter and the appointment of Sir Thomas Beecham.

It is a town "young and strenuous and guileless," remarks Mr. Cumberland; Manchester's vanity is "that of the clever youngster showing off." It has a sincere and very proper respect for success; it is cultured, in the sense that it loves the best things in life, literature, music and art.

Analyzes Pianists

Harold Bauer, Emil Sauer and Vladimir de Pachmann come successively under the author's scalpel. According to him, Bauer is too "straight," too downright; not exotic enough, not sufficiently like an orchid for the temperament-collecting type of audience. Certes, Mr. Bauer's worst enemy has never yet likened him to an orchid; and as Bauer himself remarks, "There are thousands of publics and they are all different." Emil Lauer, Mr. Cumberland describes as possessing "a glittering style" and a rapacious technique. But perhaps, he thinks, "the most exquisite and the most fragile thing in the world is the Chopin playing of Vladimir de Pachmann." Those curious mannerisms that have puzzled all of us perplex Mr. Cumberland, too. "I do not know," he observes, "if his mind dwells aloof from all emotion, his intellect functioning automatically—or if, experienced and cynical, he has the power of penning the very essence of his spirit into sound, laughing at himself and us as he does so—but laughing more at us than at himself, for we are deceived whilst he is not. . . . An enigmatic creature, this; a creature who will never give up his secret, perhaps even a creature who is not aware that he possesses a secret."

Church Music Festivals

To the Cathedral Music Festivals, London used to send thirty or forty critics, and the provinces contributed about the same number. Also, from the surrounding towns poured in, county

families, middle-class ones anxious to keep up with *The Musical Times*, maid ladies "ecstatic over Mendelssohn's 'The Old Elijah,'" fierce choirmasters, "large organists who really believed that Dr. Brewer was the Last Word, inmaculate young men with æsthetic fever and a decided leaning toward's Elgar's 'The Dream of Gerontius,' always alluded to by them as 'The Dream,' and so on."

It was difficult for the musical critic to take these festivals seriously; seemed impossible to them, according to Mr. Cumberland, that "London or Glasgow or Manchester should care to know how the choruses of Handel's *Messiah* were sung in a little town like Gloucester." Furthermore, the tragic seriousness of the festivals amused these biters of musical fate, since "oratorios an impossible form of art—hung like a heavy cloud" over them, and "as a rule only two new works of any importance were produced." For which reasons, appeared good to them to divert themselves in many ways, and one of the joyous occasions, at Hereford, involved turning the hotel room of the doyen of critics, Dr. McNaught, into a cross between "a larder and an aquarium." At least the veteran critic described on finding two eels in his wash-basin these contributed by Granville Bantock who had just been conducting one of his own works in the cathedral! Some other elaborate details of the welcome afforded to the critic by his confrères may be left for the reader's own perusal. There were apparently some ecstatic moments at the festivals not supplied by "Parsifal," although Mr. Cumberland writing seriously, gives that opera as the source of his greatest enjoyments.

Berlin and Its People

The chapter on "Berlin and Some Its People" will appeal very specially to those readers who are interested in the dethronement of that capital from its position which it occupied formerly and which Mr. Cumberland thus describes:

"Before the war, Mr. Snooks could play as hard and as fiercely and as long in London as he liked, but unless he was known in Berlin, and unless it was known that he was known in Berlin, he was everywhere considered but as a second-rate kind of person, a mere talent outsider."

Perhaps the most interesting part of the chapter is given to the description of Richard Strauss; there are glimpses also of Klindworth, "great conductor and great pianist, a great man"; of Frederick Dawson; of Elena Gerhardt, and Egan Petri.

Says Mr. Cumberland, "Ernest Newman once called Grieg 'Griegkin,' a most admirable name for this quite first-rate of third-rate composers." (!) "His music is diminutive. He could not think largely. . . . Even so extended a work as his *Pianoforte Concerto* is a series of miniatures." One wonders whether Mr. Cumberland would have bestowed the epithet of "third-rate" on Chopin, because the Preludes happen to be miniature in size.

Notable English Musicians

Hallé, Cowen and Richter successively conducted the famous Hallé Society concerts in Manchester; and Mr. Cumberland has much to say that is interesting and novel of all three; as well as of Beecham and Santley, and Landon Ronald, the last-named of whom the writer calls "the most accomplished of British musicians." Ronald is, in his work, Cumberland thinks—"polished, highly-strung, emotional, fluid, intense and over his personality hangs a glamour that we call genius."

Julius Harrison, the writer thinks "will be recognized in five years as the greatest conductor England has yet produced; in ten years, he will have European reputation as a composer. What is he like? He is mercurial, passionate, loyal, snobbish, charming, spoken, very open to his friends."

John Coates' interpretation of Elgar's "Gerontius" is to Mr. Cumberland "one of the great things of modern times as great as Ackté's *Salomé*, as great as Kreisler's violin-playing." He thinks Cyrel Scott "possesses a mind of exquisite refinement that it can reach only to the most delicate of appeal. He is, perhaps, a little exotic, like swaying and deliciously scented *Flower*."

And so on. One might or might not agree with the author's pronouncements on things and people, but no in his senses could call the book dull.

The United States Glee Club, for singers in number, gave an entertainment on the roof of the New Amsterdam Theater, New York, recently. The vocalists, who were in uniform, were directed by Jerry Swineford, their song leader.

* "SET DOWN IN MALICE." By Gerald Cumberland. New York: Brentano's.

PROGRAM OF THE CALVINISTIC PROPAGANDA

WHEN, some time ago I announced in these columns that I had information which I considered reliable, as to the complete plans of the radical Calvinists, which, I stated, included not only bone dry prohibition to be enforced in this country and propaganda for which was to be carried to Europe, but that the program also included an attempt to restore the old Calvinistic laws which would prevent the giving of any musical performance, even of the most serious character, or the giving of any entertainment of any kind, on Sunday, and when I also announced that those interested in this movement, which included some of our multi-millionaires, aimed to make a serious attack upon our amusements, on the ground that while music and drama in themselves were perhaps not vicious, the places where musical and dramatic performances are given are hot beds of vice—when I made the announcement, some papers took the matter seriously. Others, again, were inclined to treat it from a humorous standpoint.

As we now know, the measure which is now before Congress, and which will undoubtedly be passed, looking to the enforcement of bone dry prohibition, is of the most drastic character, far more drastic than had ever been supposed was possible of enactment.

We also know now that the campaign for the abolition of the sale of tobacco has been actively entered upon. We also know the bitter fight that was put up by the radicals against the passage of the law permitting a game of baseball to be played on Sunday afternoon, after church service. We also know that the agitation against the use of tea and coffee as detrimental to health has been started by eminent men connected with some of our universities which are known to be supported by what are called the Standard Oil interests.

Quite recently we have seen, according to reliable press reports, an organized movement in the State of Massachusetts to prevent people from playing golf on Sunday. In Springfield, Holyoke and other cities in that old commonwealth, the police are strictly enforcing the law, so that it is to-day a misdemeanor for anybody to play a game of golf on Sunday.

My point of view all along has been that we must take these movements seriously for the reason that they have been started and are being carried on by men who are serious, who have unlimited means, who are being supported by a large church element, and who have definitely come to the conclusion that is only by drastic legislation that this country can be restored to what they believe to be a truly moral life, which shall include proper observance of Sunday, as they see it, which shall protect the young from acquisition of vicious habits, and which, finally, shall free women from the temptations, and indeed what someone described as the bondage, into which they are led by their desire to gain a living and shine in the musical and dramatic world.

To enforce my argument I called attention to the fact that in many of our States to-day, not only are musical and dramatic performances prohibited on Sunday, but if the law were strictly enforced, even a movie show could not be given.

I furthermore called attention to the fact that in some of the New England States the prejudice against musical and dramatic performances, dating from the old days of the Puritans, still exists to such an extent that music is virtually debarred from the public schools, except in so far as the children are occasionally permitted to sing a patriotic song. While there are signs that in some regards the old prejudices are being broken down, at the same time there are other signs that the radical Calvinistic movement is gaining strength. The extreme prohibitionists have discovered that they can virtually overcome the wishes of the majority for a moderate law permitting the use of beer and light wines, through control of legislators,

which through the various means known to them they have so far been enabled to accomplish.

The recent action in Massachusetts preventing people from indulging in such an innocent pastime as playing a game of golf on Sunday, is one more proof that those concerned in this propaganda, concerned in these so-called reforms, are sleepless in their endeavor to force the nation, whether it likes it or not, to accept their views as to the life that we ought to lead.

The logic of the situation to me appears to be that those who do not agree with the radicals, who are opposed certainly to their extreme views, cannot meet the issue by ridiculing it nor can they meet the issue by the futile idea that the movement will die of itself, or can never be enforced.

There is only one way in which the undoubted will of the majority can be expressed, and that is through organization, and also by taking such an interest in politics as will force any applicant for public office, whether local, state, national, to declare his position in the matter.

John C. Freund

President The Musical Alliance of the U. S.

Realizes the Importance of Such an Organization

Please find enclosed my renewal subscription to the Musical Alliance. One only has to keep in touch with the events of the past year, from a musical and political standpoint, to realize the importance of such an organization.

MRS. W. S. ROBERTSON.

Wichita Falls, Tex., July 23, 1919.

Wishes Continued Success

It gives me pleasure to enclose to you a postal order for \$1, amount of my yearly dues. Wishing the Alliance continued success,

GEORGE N. FURNISS.

Malden, Mass., July 22, 1919.

Renewal of Good Wishes

Enclose \$1 for this year's dues, with a renewal of good wishes to the Alliance for the attainment of its high aims. All are delighted with President Freund's firm stand on the matter of the American Academy in Rome.

EMMA L. ROEDTER.

Cincinnati, O., July 20, 1919.

Deeply Appreciative of What Is Being Accomplished

I enclose my check to renew my membership. I am much interested in the movement for which the Alliance stands and deeply appreciative of what is being accomplished.

HARRIET S. THORBURN.

New York, July 22, 1919.

The Only Thing That Is Cheap in New York

In renewing my membership in the Musical Alliance, let me say it is the only thing that is cheap in New York, and it's a dollar well spent.

MRS. ROY M. EBERSON.

Texarkana, Tex., July 24, 1919.

Cannot Praise Too Highly the Aims and Endeavors

Enclosed please find check for one year's dues. I cannot praise too highly your aims and endeavors. With Mr. John C. Freund as President, I am sure that you will enrich the possibilities for further musical accomplishments.

HENRY LEFKOWITZ.

New York, July 30, 1919.

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MUSICAL AMERICA'S OPEN FORUM

Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith. While free expression of opinion is welcome, it must be understood that the editor is not responsible for the views of the contributors to this department.—Ed., MUSICAL AMERICA.

Eliminate Singing in German Language, Urges Amparito Farrar

To the Editor of MUSICAL AMERICA:

Music is the science and art of rhythmic combination of tones, vocal or instrumental, embracing melody and harmony. Music, therefore, should be and is, theoretically, international, but practically it is not. Pitts Sanborn expressed the matter very concisely in a recent article when he said that music may not have a flag, but musicians have. He goes on to tell why the majority of the people do not want modern German music, and why the Americans resent the German artists and their language. If I remember correctly, he pointed out, what we all know, that the Germans mobilized music as one of their greatest assets in waging war. It was, in fact, their greatest asset for propaganda in this country. It was only after the United States entered the war that we discovered that German musicians, conductors and singing societies were being used by the Berlin Government and their Secret Service to aid in the most nefarious ways the cause of the German nation. The most wonderful of all arts was employed for the most wicked purposes. Those of us who feel and realize this condition cannot present German music on our programs. That is, not the modern German music, which dealt with and represented the horrors of war.

There is another thing that the Germans accomplished for years before the war, something which few seem to realize. Their propaganda for the establishment of everything German, particularly music, was so successful that they actually made us believe, by a sort of hypnotic psychology, that everything German was good. Yes, not only good, but great, greater, greatest! The fallacy as to the conclusive superiority of German production, be it commercial, inventive or artistic, has been exploded, along with the theory of the invincibility of their famous forty-year-trained army. Some German music is good, indeed very great, but it is not all the best the world ever produced. So why claim that it is all superlative?

Now that the Peace Treaty has been signed and we are again presumably on the ante-bellum footing with our recent enemies, there will be no way to stop the presentation of their music. Therefore let us try to put on German music that is not only good, but music that for many years has attained the accepted standard of international beauty and art; music that has stood for good, not evil; music of the old German composers, with the exception of Wagner, whose name has been foremost in this war, the very trenches for which our men fought and died being named after the characters in his operas. Let the songs be sung in English and not in the tongue of a people which has made so much unhappiness and wanton wickedness in the world. Thus the German language, which we all feel is the most objectionable part of the music, will be eliminated. By this elimination we can encourage our poets and linguists to make better and more adequate translations, of which we are sadly in need in all languages.

Let us also put on our programs the works of the old masters, so that we shall not be paying royalties to the young composers of our recent enemies, when our own modern composers need and should have the encouragement and financial remuneration of these royalties. When it comes to modern music, let us look for

American compositions, of which there are many excellent ones, and which have not only the good attributes of the foreign composer but in many instances have much that is superior. There is beautiful American music, and there will be more if it is given just recognition and encouragement. If we must give German music, let us not swamp ourselves with it, but keep it in its place. Let us insist that it be given in our own language, even as our foreign brothers insist that performances in their country be done in their native tongue.

As to German artists, I do not think that they should be encouraged to give public performances. In fact, I think that public opinion will prevent their appearance for some time to come, as has been done in numerous cases this past season. For instance, why should we tolerate those artists who celebrated the sinking of the Lusitania and who wrote gloating verses depicting the untimely death of American women and children? The daily papers gave full accounts of these incidents, and I think they are not quickly to be forgotten. Why should we immediately reinstate those who openly declared their hatred for this country and made abusive statements about us in public as in private? There are many who have no love for this country and who continually voiced their anti-American sentiments during the war. They have remained here for one reason only—to earn American dollars.

Mr. Sanborn is right when he says musicians have a flag, and we should see to it in this country that it be an American flag, for the present at least. As to German music, we can try to make it international, and in years to come it may again be so; but in this war, where everything of international importance was swept away as mere scraps of paper, swept in a mighty whirlwind into overpowering nationalism, and where each and every nation has been roused to the realization of a great new national self-consciousness, we find it difficult of immediate accomplishment. There has been no leveling tendency during the war, and those of us who have been shaken to the very core are bound to find it difficult and a bit slow to re-establish a generous spirit of toleration and internationalism toward German music.

Very truly yours,

AMPARITO FARRAR.

New York, Aug. 2, 1919.

An Answer to Grace W. Bell's Letter, "Would Fight German Art"

To the Editor of MUSICAL AMERICA:

Ideals should not be allowed to suffer and be extinguished because of external prejudices. The ideal is far above the prejudice of fatherland and composer; it is the spark that shines brightest and forever points out the best path to follow. Shall music be judged by the man who produced it? Shall music be judged by the country in which it was born? Or shall the criterion be the intrinsic worth of the music?

I believe that the highest type of music, the kind that approaches nearest to our ideal, should be the kind fostered. No musical composition is more beautiful because it was born in Germany, China or America or because its father was Wagner, Beethoven or MacDowell. The real value lies in what these men and countries produced not in who composed it or where it was written. "The worth is that which it contains." If America is to be the country to rank with Germany it cannot do so by putting German music under lock and key and foisting her own on the world.

Miss Bell states that "many of our greatest artists have been American born." Were Beethoven, Mozart or Handel born here? Were Heifetz, Paderewski, Rachmaninoff or Debussy born in America? No! America has not produced the greatest artists and will not until she removes from her sickly body that musical cancer, ragtime, a disease

that is peculiar to America. The soul of a people must be overflowing with the depth and beauty of the best music to produce the best artists. The higher our ideal of music, the greater our power in this field. Germany and Russia have produced the best music because the masses were educated in the best of this art which best expressed their national character. If rag-time music suggests the character of the American people, then woe to her future! Frivolity and ephemeral pleasures are only in store for her.

A musical composition should not be judged by the country in which it was written or by the composer's name any more than the character and worth of a man should be judged by the country he was born in or by his name.

JULIUS FINN.

Roxbury, Mass., Aug. 1, 1919.

Would Stimulate Music of All Nationalities

To the Editor of MUSICAL AMERICA:

Apropos of German music being given again as before the war or not, why not give it a good rest, for no other reason than that we have had it so drummed into us that it is more than refreshing to hear music of other nations.

I contend that it is only because German music has been so insisted upon in the past that we feel no other quite so satisfies us, and it is what we are used to that pleases us most—so "following the line of least resistance."

I have often thought that it was because it saved time, trouble and money that German music and opera were so much given to the exclusion of new music by Russian, French, English and Italian composers. Conductors and orchestras must surely be able to play without much rehearsal all the Wagner operas, the interpretation must be well known, and thus of course makes it easy work for all. It was only by continually being dosed with the German idiom, musically speaking, that we came to know it and like it. Now, I say, let some other nation or nations have a chance, and let our able conductors take the same pains to get perfection in playing and interpretation, and continue to play and play these composers till we learn to love them, and see there are other nations equally clever in music as the Germans claim to be.

After all, isn't it all a matter of pure commercialism? That which fills the box office, that which draws the crowd—that is all that is considered really! It is the same with regard to American composers and song writers—so much talk about American music and singers wanting American songs—yet how few American publishers want anything but a song that appeals to the masses, that will be bought by the thousands—that has commercial value?

I do not think any publisher would today look twice at Schubert's or Schumann's songs with a view to publishing them; and here again it is only because these songs have been so often sung that we have learned to like them, because we know them. I say let all conductors and orchestras and musicians generally "wake up" and try to stimulate an interest in different music of different nations, then perhaps American composers will see some use in writing their best music, because it will be done not in a spirit of pure commercialism, but for pure art—the love of art, which exists the world over, but must have the support of recognition and fair play.

CLARA ROSS RICCI.

New York, July 28, 1919.

Opposers of German Music Confuse Cause and Effect

To the Editor of MUSICAL AMERICA:

Those who are opposing German music are losing sight of the difference between a thing itself and the purpose for which it is used. There is nothing bad about German music. Certainly it may be used

as a means for a wrongful end! So may, and is, everything. Water may be used to drown a person! The Bolsheviks may use the Declaration of Independence and the Constitution to quote from!

This is really all there is to the matter.

Very truly yours,

HARRY WM. MAHNEKE.

Lenox, Mass., Aug. 7, 1919.

"Look Within" as a Watchword for Musical Public

To the Editor of MUSICAL AMERICA:

Some twenty or thirty years ago we had a certain watchword going the rounds, starting, I believe, with Edward Everett Hale, which went something like this: "Look up, not down, forward and not behind, out and not within, and lend a hand."

I am apt to misquote things of this description, but the sentiment will be readily recognized. In fact, the "watchword," as one might call it, seems to have taken all too well in the time it has had to "catch."

In our rebellion against Calvinism and that sort of thing we don't take any time, one might say, to look within and see whither we are tending. Automobile-like we glide along on the surface with facile placidity, certainly looking almost every way but within, and "lending a hand" all the time to facilitate progress. Truly we have followed to the letter the precept of E. E. Hale.

But one is very much inclined to criticize this saying of good Dr. Hale's as a general guiding rule in life. It seems open to many objections.

From a musical point of view it breaks down completely, for the person that "glides along" and looks every way but within can never write music, or even properly understand and appreciate its value.

This is one explanation of ragtime's popularity, also that of the "jazz band" we heard so much about. Comparatively few look within enough to do any thinking of their own, and so have to have rhythm and melody emphasized peculiarly to get them going.

One is often reminded of another figure of speech—namely, seasoning. We don't want plain substantial diet, but all sorts of queer spices and condiments to stimulate an interest, none too deep or sincere.

This state of things is peculiarly true of the rank and file of the public, but until we get them properly educated we fear the generality of musicians will continue to exercise a sort of lordship that is neither good for them nor for the cause of music. They need the balance-wheel of a sympathetic and discerning public, such (as must be admitted) as exists in Germany and other continental countries. In this country there seems a gap between the people in general and the musical class—something that can only be filled by making music more a matter of every-day experience, and thus being led to look within and to judge by one's own experience, rather than to admire by what "good judges" dictate.

[Continued on page 19]

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MUSICAL AMERICA'S OPEN FORUM

[Continued from page 18]

In my town, one quarter million strong, good concerts are none too numerous, and when they do come appear to be reserved for the select few instead of the jazz-hearing public which needs them most.

If we are going to have advance in musical matters, such a state must not continue. Concerts should be numerous and within the means of all.

It seems to me this is one worthy end to be accomplished by means of the great Juilliard bequest. Let us help to get good music where it belongs in public esteem and thus eliminate the sensational and mediocre in a natural way.

CHAS. H. BATTEY.

Providence, R. I., July 27, 1919.

Democratic Spirit of Japanese Noblemen

To the Editor of MUSICAL AMERICA:

In some of my former correspondence to MUSICAL AMERICA I touched upon the self-awakening tendency of the Japanese noble classes.

To-day I find an article in one of our papers which seems to re-enforce my observations. So I venture to report this to you, although the subject has no direct relationship to music.

The Shin-ai Kai (The Society of Faith and Love), composed of young men from noble families, such as Marquis Hosokawa, Satake, Kito, Hirohata, Count Arima, Viscount Oda, Okabe, etc., has of late established a middle school at the compounds of Count Arima for the children of the slums surrounding the count's mansion. In that school the above mentioned noblemen are to act as teachers on ordinary subjects from September on.

That some of the noblemen, especially such young men, have come to devote their attention to the serious side of life is, I trust, one of the points which ought not to be lost sight of by those who try to interpret Japan justly.

H. IWAKI.

HAMAMATSU, Japan, July 10, 1919.

Sins of the Music Publisher

To the Editor of MUSICAL AMERICA:

I get frequent packages of new music from the various publishers to look over and make selections. As a rule only about five per cent of these are available. In fact, one wonders how the remaining 95 per cent came to be published at all. I happen to know of many excellent musicians submitting fine and eminently useful compositions in response to a prize offer, with all turned down, and no prize given. But this same house printed a lot of poor stuff soon after. Why?

Looking through the new songs issued from time to time, one finds a very small percentage of sensible ones. Most of them are written for the female voice but convey sentiments altogether masculine, and so are unfitted for any woman to sing. The publishers seem to lack a sense of fitness.

Piano music is offered for teaching material which is entirely lacking in teaching qualities, and books on musical subjects are offered which are replete with inaccurate statements. The more prominent the publishing house the greater sinners they are.

Are we pestered with German-owned concerns bent on discrediting American efforts? Or are they governed by German editors with the same object in view? One prominent house representative confessed to me that he was governed by such influence.

Another fault is in allowing standard compositions to be printed year after year with the same uncorrected mistakes, when it is a small matter to have them made right in the plates.

I have had dealings with a number of well-known houses and they all make mistakes in bookkeeping and in shipping addresses. Looks like boy's work. In fact, the whole business appears to be in the hands of incompetents.

Quite a number of composers are so dissatisfied with the services of so-called publishers that they have had plates made and copies printed under their own direction, and have found that it is no trick at all to get costs back in a short time, after which it is all profit. Several small companies of composers have tried this successfully.

Fifty years ago there was an agreement among publishers to exchange publications, displaying them in their retail stores. Composers could easily make such an arrangement among themselves working for mutual advantage and profit, selling to pupils, and playing the music in public.

It is certain that the music publishing business needs cleaning up and its general tone elevated and Americanized.

D. W. MILLER.

Norwood, Ohio, July 31, 1919.

How the Musical Artist Should Attack the High Cost of Living Problem

To the Editor of MUSICAL AMERICA:

The following letter is written to you with the hope that the columns of the world's greatest musical magazine may help solve the issue of the well-known "H. C. L." vs. the income of the concert artist—the artist who is his own manager and press agent.

I am an advertiser in MUSICAL AMERICA and a believer in its potency for victory in any issue that it may espouse.

I believe that the greatest problem that confronts the artist just now is how to get remuneration for his services commensurate with the increased cost of living. Associations and clubs employing artists are inclined to take the attitude that they cannot afford to pay even as much for their artist courses as they have paid previously.

This attitude must be changed.

The war has established the fact that music is a necessity and not a luxury. The musical magazine can do much to-

ward accomplishing the needed adjustment, and the artist must be consistent and do for himself.

What is the concert artist doing toward getting fees for his appearances which will measure up to the increased cost of living?

An editorial in a certain musical magazine recently said timidly, "Prices of everything else are constantly increasing—why not music?"

If this is asked for the purpose of trying to find out why music is not increasing in cost, it is well asked, and demands an answer. If it is the casual question it appears to be, it is like asking a drowning man why he does not try to save himself or if he wishes to be helped.

What is needed is live and persistent editorials on the one hand and letters from artists on the other that will awaken the slow-witted who fail to see that the concert artist to-day stands on the threshold of a gateway leading to two very certain directions. One goes via Opportunity to Success. The other goes precipitously to Extinction.

Organization would doubtless be our surest salvation. But, if it came to that, it would necessitate the setting of certain standards for admission to the "league" which would determine an answer to the conundrum: When is an artist not an artist? Perhaps this is the biggest obstruction to united effort among artists.

But without bona fide organization we must have mutual understanding about fees for concert and oratorio engagements within certain territorial limits and distances or we will find ourselves engaged in competition which will make us a house divided against itself—self-destructed. As a matter of fact, that dilemma is pretty nearly a fact now.

There are three pretty well defined classes of artists.

The first is the young and unsophisticated one who can be persuaded that a certain appearance has sufficient advertising value to warrant his giving his services for the publicity which it will give him.

The second is the one who feels that he has graduated from the first class, but is easily persuaded that fees far below what he knows to be his true value are all the employing organization can afford to pay, and therefore are acceptable to him.

The third is the artist who, we say, has "arrived," and who never disproves our estimate of him by falling back now and then to "class two."

Of the first class, it must be said that they are in one of two predicaments: either they lack talent or training, or both, sufficient to warrant public appearance of any kind, or else they are reasoning as the young and newly established doctor or lawyer or any other professional would be who would do work for nothing just to show the public that he merited its faith in him. Of course, the public faith in such a one would be to the end that it would be convinced that he was "no good" or he wouldn't work for nothing.

He may argue that he must get appearances to become known. Let him be assured that as long as he works for nothing he will be known as a "gratis artist" and he'll have plenty to do at that price. Let him remember that if his work is worth listening to, it is worth remuneration and he must get it.

The second category is the most dangerous to the profession. The argument that "that is all we can pay" is mostly false, because nearly every organization employing talent does pay and pay well to get the talent it really wants. When an artist can command a respectable figure for an engagement which he knows is less than he is worth, he not only lowers himself in the esteem of the organization which engages him, but debauches the profession he seeks to make his own.

The third kind of artist needs no comment. He is the artist who is sought after. He never lacks engagements. Even if he is truly no greater than many of his contemporaries of classes one and two, he has the courage of his convictions, is true to himself, and is a success. When approached for engagement with a figure less than his value and told that that is all the engagement pays, he says, "I'm sorry, but my price is so-and-so,

and I can't go for less," and he holds to it—and many times gets his price from the very organization which assured him it wouldn't pay his price.

We must not be satisfied with merely "maintaining our standards." We must raise them higher. Engagements must bring at least twice what they did before the war or artists must admit that they were profiteers before and have repented.

HERBERT GOULD,

Navy Song Leader,
President of the Musical Art
Society of Chicago.

Great Lakes, Ill., July 25, 1919.

The Healing Possibilities of Music

To the Editor of MUSICAL AMERICA:

We all enjoy reading the delightful and sometimes sarcastic musings of Mr. Mephisto, but why does he (and why do most people) always laugh at the healing possibilities of Barcarolles and Marches, as he expressed it in his letter last week? True, it may sound more or less absurd to say "take a bit of a Sere-nade twice a day for insomnia," but there is more scientific ground for such a prescription than is generally realized.

I wonder if Mephisto knows that there is a scientific instrument—Ergograph by name—which, when attached to the arm actually registers the effect of music upon the respiration and palpitation of the "victim"? According to this infallible proof, certain types of music (bright, lively and with marked rhythm) increase both the respiration and palpitation and excite the nerve centers; whereas the contrasting types (somber, quiet and monotonous) register decreased activity.

Therefore, if one is suffering from neurosis or melancholia and the pulse must be aroused and the nerve centers stimulated by fair means or foul, a Sousa march or a jazz band is not to be despised; but beware the results if such a stimulant is prescribed when the opposite effect is desired. Professor Scripture, in an experiment with the dynamometer, proves that his grip of thumb and forefinger, which registers four kilos, is increased to four and a half under the influence of music.

I could give Mephisto many interesting examples that have come to my notice, both in war work and otherwise, but this is already too long.

ELIZABETH A. GEST.

Philadelphia, Aug. 2, 1919.

Developing Community Music in Norfolk

To the Editor of MUSICAL AMERICA:

I wish I could tell you how much I appreciated Mr. Freund's interest in my work here in Norfolk, and desire to thank you for the results of the advertisement placed in your magazine for an assistant. I have received something like forty applications from this "ad." Wired just to-day for a young man from New York to come on for the job.

The above-mentioned assistant, along with my other assistant, whom I have placed in charge of the instrumental music, will be kept busy. It is my plan to develop not only more singing in the stores, shops and clubs, but to organize a girls' chorus as well as a community band. We now have a string orchestra, a junior and a senior glee club going on. I am also developing a sing leaders' class, and in another six months will have a program in this city to be proud of.

Let me add that the personal information I received from Mr. Freund at the time of his visit here I value, as it has helped me more than all knowledge I have ever gained through other instructors.

HUGH A. KNOWLES,

Director, Community Singing.

Norfolk, Va., July 25, 1919.

A Band Leader's Verdict

To the Editor of MUSICAL AMERICA:

Enclosed find check for one year's subscription to MUSICAL AMERICA. Have been in the service in France for a year and have been lost without my MUSICAL AMERICA. In my estimation it is by far the best musical publication (in its particular field) extant.

(LIEUT.) RALPH FISHER SMITH,
(Former) Band Leader, U. S. Army.
South Brewer, Me., July 26, 1919.

Used as a Text Book

To the Editor of MUSICAL AMERICA:

I am glad to find your paper used as a "text book" up in this wonderful university.

MAY VINCENT WHITNEY.

Sage College, Ithaca, N. Y., July 19, 1919.

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New York, August 16, 1919

FORTUNATE LOS ANGELES

Los Angeles has captured Walter Henry Rothwell for its new orchestra, and felicitations of the warmest kind go out to that shrewd and enterprising community. Conversely a couple of Eastern cities that pretend to lord it over the rest of the nation in all that touches music come in for plentiful commiseration. What for the asking they might have acquired to their lasting artistic advantage and joy, they elected to disregard and shabbily neglect. Probably when the Western states have become resonant with Mr. Rothwell's praises New York and Boston will decide that he could be of mighty use to them. Yet Mr. Rothwell is not a newcomer, whose qualities need testing. In the few opportunities provided him he more than established the fact of his genius—it is nothing less. Walter Henry Rothwell is one of the great living conductors, a leader distinguished by the highest traits of poetic divination, combining in himself the acutest skill of penetrant analysis, the ability to set forth a composition with the most comprehensive vision of its design with an unfailing power to communicate the message of the music in all its glow and potency. His readings are in the highest sense poetic analyses. There was occasion to observe these things when he conducted the Civic Concerts in New York four summers ago. One heard there interpretations of Beethoven and Wagner not to be excelled and at least one presentation of the "Pathetic" Symphony that surpassed any heard here since the era of Safonoff, not even excepting Arthur Nikisch's.

But after that one summer series Mr. Rothwell was relegated to the studio. He passed precious months teaching composition and conducting. Yet in that time the Boston Symphony gave up its conductor and there was turmoil and anxiety about the vacated post. In the end a staid and uninspired Frenchman was sought out and imported for the length of a season. This year the orchestra commends its fortunes into the hands of another foreigner. Meanwhile there is much prating hereabouts of patriotism and the purpose of

encouraging American musicians. Here was an American musician worthy of all honor and encouragement. Yet we blithely form new orchestras, entrust their destinies to unknown Europeans and, when these fail, seek for successors among the foreigners of our opera houses. Again we ignore this same American, but twice place at the disposal of a third-rate stranger our excellent orchestra organized for the purposes of artistic summer concerts.

Mr. Rothwell has waited in silence and possessed his soul in patience. His reward is at last upon him. Los Angeles would gain a place on the musical map if only for harboring such a musician. And we of the self-sufficient and sapient East likewise have our reward.

FACTS AND FANCIES

Milwaukee used to pass for one of the more Germanized centers of this country. They made excellent beer there and there was much first-rate music, even if the town possessed no opera house or orchestra of its own. But consider the strange inversion of circumstances effected by a couple of war years! A prominent artist, Marie Sundelius, sings a Grieg song in Norwegian and indignant dames flee the auditorium, repair to the box office, complain that German is being sung and give the harmless, necessary ticket seller a piece of their mind on the outrage to their sensibilities. Presumably they also ask their money back. Yet all the while Miss Sundelius discourses the language of the fjords, which is about as closely related to the tongue of Berlin as is Danish to Pennsylvania Dutch.

If anyone were still inclined to impute Germanism to Milwaukee, would not this incident afford salutary truth of the contrary?

The good Milwaukeeans took the matter quite seriously, none the less, and found the incident "deplorable." Deplorable or outright funny (depending on one's point of view), it is about as good as the celebrated incident in Pittsburgh last year when by a printer's mistake the dances from "Prince Igor" were described as the "Liebestod," with results that made several patriotic ladies foam violently at the mouth. A little coolness, ladies, a little coolness! Might one, incidentally, be permitted to inquire why you do not develop similar combustion when a pianist plays the "Appassionata" or a violinist the "Chaconne" of Bach? The violinists and pianists have suffered comparatively little from these mænads of patriotism. Why, even when the senators in Washington declare that we can now begin to resume German music (slowly, of course) these artists come in for a kind of implied disregard!

RICHARD EPSTEIN

To a large number of musicians and music lovers the untimely passing of Richard Epstein comes as a personal shock not lessened by the fact of his lingering illness, which presaged the inevitable. His death came almost coincidentally with that of Oscar Hammerstein in the same hospital in New York.

Richard Epstein will be remembered as a piano pedagogue of peculiar analytical mentality. A tribute to his genius in this direction is found in the circumstance that some of our greatest virtuosi went to him religiously for counsel and inspiration. As an accompanist he reached the top level, sharing honors with only the most celebrated and our concertgoers had long since regarded his artistic support as one of the essential delights of the song recitals in which he participated.

But his greatest contribution to our musical life was his tireless and wholly sincere effort to popularize chamber music. As a leading factor in the organization of the famous Elshuco Trio, he gave an impetus to this form of pure music which remains as a lasting monument to his life-work.

Of Richard Epstein personally we hold the fondest memory. Through the trying days when he was officially listed as an Austrian citizen in a country at war with his own, he acted the part of a gentleman and by his fine sense of proportion won respect, while others of his nationality were meriting our distrust and suspicion.

Mr. Hinshaw's promises for the coming season speak well for the ambitions of the Society of American Singers and will do something to renew the hopes in that organization which were somewhat dashed by the number of slipshod performances given last year. Only by careful preparation and first rate artistic resources can the elaborate program of grand and comic opera be carried to a successful issue. Probably the most impressive of Mr. Hinshaw's announcements is that of an English "Lohengrin." His adoption of Wagner shows he has read the signs of the times aright. But the thing is not easy to do without a very much larger orchestra than the Society has hitherto utilized and a much more carefully organized ensemble than it exhibited last winter.

PERSONALITIES



Carolina Lazzari and Her Dog of High Degree

The young contralto, Carolina Lazzari, whose voice and whose beauty alike charmed Lexington Theater audiences for two seasons, will appear next season at the Metropolitan. Meantime she is combining rest with work on her various rôles, at her summer home at Stony Creek, Conn. Lately she has acquired a police dog of a pedigree justly celebrated, with whom we see her in the picture.

Donahue—Lester Donahue, the pianist, gave two groups of numbers on the occasion of the Gamut Club's dinner at Los Angeles to Geraldine Farrar on July 2.

Braslau—Sophie Braslau, the Metropolitan contralto, has returned from a two weeks' stay in New England, having visited the family of Jascha Heifetz, at Naragansett Pier, and her manager, A. F. Adams, and Alma Gluck, the soprano, at Fischer's Island.

Gilman—Lawrence Gilman of the *North American Review* has been engaged to prepare the program notes for the New Symphony's concerts next season. Mr. Gilman's brilliant articles on musical subjects have delighted readers of the *Review* and of *Harper's Bazar* for years; many of them have been published in book form.

Kanders—Helene Kanders, the soprano, formerly a member of the Metropolitan Company and now engaged in concert work, will spend her time in the mountains this Summer. The first part of her vacation will be spent in the East, and later she will journey to the Rockies. Miss Kanders is an expert horseman and huntress.

Sandby—From Boverdalen, Norway, comes a message from Herman Sandby, 'cellist and composer. Mr. Sandby, who is making a concert tour of Scandinavia, has been doing some mountain climbing, also, and recently ascended the highest peak in Norway, a distance of 8000 feet. The 'cellist will be heard again here in recital next season.

Rosen—When Max Rosen played at the Stadium concert on July 26 the indoor hall, used on account of the threatening weather, could not accommodate the many who clamored for the opportunity to hear the popular young violinist. Realizing this, the management persuaded Mr. Rosen to agree to a second appearance on Aug. 16.

Godowsky—Says Leopold Godowsky: "To train a child on a piano the tone of which has become dull and dead, and is always sliding out of tune, is a serious error. Instead of using a makeshift instrument because the pupil is a beginner, let me say there is no other time in the pupil's career when the best instrument, instead of the poorest, is so vital."

Gerardy—The Belgian 'cellist, Jean Gerardy, is resting in Devonshire, England, recovering from his long service in the Belgian army. Gerardy was so fortunate as not to be wounded. During his military service he appeared several times for the entertainment of the men, at the request of the Queen of the Belgians. The 'cellist hopes soon to return to America.

Gauthier—At the recent exhibition of batik work in New York, Eva Gauthier, the soprano, not only sent a wonderful collection, acquired during the singer's years in Java, but came herself, and sang a number of Javanese folk songs. Mme. Gauthier's was one of the most interesting exhibits, including, as it did, fine pieces of original Javanese batik work.

Denton—To have one's soul shackled by the train schedules of Long Island was more than Oliver Denton, the pianist, could stand, so he took out an accident insurance policy, made his will, and is now taking daily lessons in driving a car. High speed is his ideal, and that he has not yet the dying imprecations of several fowls on his conscience, may be because the Long Island variety is wall-eyed and has never discovered the other side of the road.



BY CANTUS FIRMUS

Summer Fiction

Napoleon the Voice Specialist and Muggs the Burglar

A BURGLAR was looting the studio of a certain New York vocal teacher. He was packing his grips leisurely while he softly hummed a bit from "Lodoletta." (Who else but a burglar would sing a Mascagni song?)

"Lovely, lovely! Now place that high tone more forward." The burglar switched around and pointed his gun at the speaker.

"None o' dat; put up yer hands," hissed the burglar.

"My dear friend," said the visitor smilingly, "I am Napoleon, the vocal specialist, and this is my studio. I heard you sing just now. Do you know, my dear friend, that you have a great future?"

The burglar was dazed. Absent-mindedly he replaced his gun in his pocket.

"Now hum this tone, softly, like this—" commanded the vocal teacher as he sat down and opened the piano. The burglar hummed as directed.

"Glorious! Now sing A-a-h," cried the teacher, "and take off your mask; it interferes with the frontal resonance." The burglar obeyed, sang A-a-h, then more sustained notes and a scale.

"You are a natural tenor! That was high B!" exclaimed the voice specialist. "Do you know, my dear sir, if you study hard for a year or so, you will have a great career before you. Have you any knowledge of music?"

"A little," murmured the burglar; "I have visited the homes of some of the leading artists."

"Got a good bank account?" asked the specialist.

"Here's me bank-book," said the burglar, handing over the book.

"Splendid! You will take one lesson a day. And I'll polish up your diction a bit, too, for only a small extra fee."

"When do we begin?" asked the new pupil.

"To-morrow, at my summer studio in the mountains."

"Alright," said the burglar, sighing as he looked at the tools of his former calling; "I'll take yer up. Burgling ain't what it used to be and from what I hear you vocal fellers make mor'n any of us."

"Come, hop in my car outside," ordered the teacher. The pupil meekly followed his new master.

"Do you think," he asked anxiously, as they sped on their way to the sum-

mer studio, "that I'll get that high C in three months?"

Epilogue

Few people know to-day that Cavaliere Montefiore de Goncourt, the courtly tenor, favorite of *salon soirees*, exponent of pure diction and ringing high C's, was once an ordinary hard-working burglar.

Blasted Illusions

THE secret is out. Irving Berlin, acknowledged king of American rag-time and ballad songs, was born in Russia. *Variety* is our authority.

We patiently wait for the announcement that Sousa was born in Madagascar and that the late Colonel Roosevelt was indigenous to Spain.

READER.—Yes. Reg. De Koven was born in the U. S., in fact in Conn. No, he was not born with the monocle. He acquired it abroad.

Such Is Fame

THE *Evening Telegram* refers to the son of the one and only James Gibbon as "Hueneker."

And the *Illustrated News* of New York prints a picture of Peter Ilijitch Tchaikovsky and serenely announces him as the Russian militarist.

Flonzaley Follies

[Contributed by Lazlo Schwartz, Whom We Thank]

DEAR Cantus Firmus: Here is a little joke on Pochon, the joker of the Flonzaley Quartette. The scene was in the Forest Bungalow of the Flonzaley Quartet in Switzerland, and the other character in the comedy was an old gardener who would patter and patter around the place by the hour just to hear the quartet play. One morning he happened to drop in rather early, just as Pochon was "warming up." This consisted of painful, slowly sustained notes of scale work. Full bow on every note just as slowly as he could play them so as to gain balance for further swift action. After a half hour's mournful work of that kind, he finally began to play arpeggios at a presto, and finally tempo *prestissimo*.

Suddenly from outside an outburst of hearty laughter stopped him. Pochon poked his head out of the window and saw the old gardener merrily waving his hand toward him. Then the old dear called out:

"Well, Monsieur Pochon, I'm certainly glad to hear that you can get mad too!"

The same old gardener friend of Monsieur Pochon cracked the following serious joke. After a morning's rehearsal,

the kind old soul entered into a conversation with Pochon and rhapsodized over the blessings of being great—and mingling with the richest and smartest in all lands, and being able to eat good food and to stop in such elegant hotels, etc., etc.

Pochon confided very frankly that it is true that the Flonzaley Quartet receives much glory and many good things in life not given the average mortal, but from their great income little is left after meeting tremendous expenses.

"Oh, yes," agreed the old chap very sympathetically. "You do have great expenses—yep—you do. Why, I suppose—I suppose you change collars about—about twice a week."

Wonder Which Conductor B. R. Means?

[Thank you, B. R.!]

THERE was once a willing-to-be American composer. He was born in a large city. Many people gave him advice. His progenitors told him to come down to earth. His friends told him to stay up in the air. After ten years he produced a score. He thought it was beautiful. He wanted to hear it. A Distinguished Conductor would be interested to see it. D. C. was hastily accommodated. D. C. saw it. Found it very good, BUT—better, maturer works would certainly come from aspiring young men. And then D. C. would be so happy to—. Aspiring young man swallowed pill and wondered. Everybody loves The American Composer; who helps him? Fine words are uttered about him, but who takes a chance on

Oscar Saenger Closes Busy Summer Season

Oscar Saenger has just finished a strenuous season at the Chicago Musical College, where he was "guest teacher" for five weeks from June 30 to Aug. 2. During this short session at the college he gave 500 half-hour lessons, ten hours repertoire class lessons, with an average attendance of twenty-three pupils at each class, and eight hours for voice examinations. Mr. Saenger had two excellent assistants who prepared the students for their work with him, and they were kept busy from morning until night. They were Emily Miller, who has been Mr. Saenger's assistant at his New

York studio for many years, and Gordon Campbell of Chicago. Mr. Saenger offered a scholarship during this five-weeks' term, which was won by Mrs. Ruth Benkert Wunschel, soprano, of Des Moines, Iowa. There were forty-two contestants for the prize. Mr. Saenger left Chicago for the Canadian woods, where he will seek rest and recreation, returning to resume teaching at his New York studio on Oct. 1.

Ethel Newcomb, the American pianist, who is spending her summer at Whitney Point, N. Y., has been invited to join a special concert company which is being formed to make an extended tour of South America next season.

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CONTEMPORARY
AMERICAN MUSICIANS

No. 79
NINA
MORGANA

NINA MORGANA, soprano, was born in Buffalo. Received her education under the Gray Nuns at D'Youville College in Buffalo.



© Strauss-Peyton
Nina Morgana

There she won an oratorical contest at the age of 14. In 1901 she sang at the Pan-American Exposition at Buffalo, and was called the "Baby Patti." In 1908 she sang for Caruso, who advised an immediate departure for Milan. In a few months, accompanied by her father, she left for study in Italy, remained there for four years under the tutelage of the famous Teresa Arkel. She made

her debut in Alessandria, Italy, as *Armida* in "La Sonnambula." As a result she was engaged at La Scala Opera House. In 1913 she was engaged by Oscar Hammerstein to open his opera season at the Lexington Theater, but unfortunately the latter was not able to execute his plans. Meanwhile she gave concerts. In 1915 she was engaged with the old Chicago Opera Company, which, however, failed, and instead she toured the State of Maine in concert with William R. Chapman. In 1916 she made a tour as soloist with the New York Symphony Orchestra under Walter Damrosch. In 1917 she was engaged by Berry and Behmer for La Scala Grand Opera Company, which toured the Pacific Coast, singing leading soprano rôles in "Lucia," "Barbiere," "Rigoletto" and *Micaela* in "Carmen." In 1918 she sang in joint concert with Amato, Elman and Martinelli, and the following season toured with Caruso. She has now been engaged as leading soprano with the Campanini forces.

Chicagoans Flock to Opera Amid Wild Scene of Race and Labor War

Brilliant Performances Given at Ravinia Park Despite Serious Conditions—Alice Gentle a Distinctive "Carmen"—Edith Mason and Rothier Make Their "Thaïs" Debuts—Recitals of the Week

Bureau of Musical America
Railway Exchange Bldg.
Chicago, Aug. 9, 1919

THAT such little things as race riots, street and elevated car strikes cannot interfere appreciably with summer opera in Chicago was demonstrated during the last week. The summer opera at Ravinia drew very large crowds even during the days when transportation was hopelessly tied up, and now that the service has been restored (with higher fares) the crowds still continue to travel Ravinia-wards. Indeed, the summer in Chicago has been notable for the interest in matters musical. The band concerts and community "sings" are attracting the public as never before, and the success of the high-class music with the rank and file shows how splendid the work of educating the people to the better things in music is succeeding.

Well repaid for its trip to Ravinia Park last Sunday evening was the very large audience which attended the first performance this year of Bizet's "Carmen," for so excellent a presentation of this classic has not been equaled in former seasons at the park.

Alice Gentle in the title rôle, Edith Mason, as *Micaela*, and Riccardo Martin, as *Don José*, made a fine trio of stars; Millo Picco, as *Escamillo*, Leon Rothier (by courtesy), the *Zuniga*, and Myrna Sharlow (also accommodating), as *Frasquita*, helped out in the other important parts, while D'Angelo, Daddi and Sutherland completed the cast.

Gentle as "Carmen"

Miss Gentle put into her interpretation of *Carmen* a portrayal which, new to her, appeared to her audience a studied, carefully prepared characterization. It was more than merely traditional; it had some marks of individuality and it was vocally an artistic achievement in almost the entire music allotted to her. She has dramatic worth and a vocal control, so that her singing is colored to fit the mood as well as the text. She also gave the impersonation that of a typically Spanish girl, temperamental as well as good-looking.

Edith Mason captivated the listeners with her beautiful rendition of the aria in the third act, and halted the opera for several minutes to acknowledge the spontaneous applause that rewarded her singing of this well-known operatic segment. Within memory of many "Carmen" performances, *Micaela's* aria has never been done better.

Riccardo Martin at last was assigned a première rôle at Ravinia, that of *Don José*, at this initial representation of "Carmen," and acquitted himself most creditably. He sang the "Flower Song" especially well, giving to it not only a reading of impassioned intensity, but a vocal investment of colorful quality and of clear phrasing. He shared in the success of both Gentle and Mason, and also made a fine impersonation of a Spanish dragoon.

Leon Rothier, somewhat Teutonic in his make-up, was very commendable as *Zuniga* and sang his few phrases artistically. Myrna Sharlow was more than adequate as *Frasquita* and looked charming. Picco got over the rough spots in the *Toreador's* song ably and the rest of the cast made up a good ensemble. The quintet in the second act was admirably done, the chorus sang with good tonal body and the scenery was effective.

To Richard Hageman must go a salvo of praise for his brilliant, elegant, crisp and authoritative treatment of the score. He speeded up the lagging parts and read the introduction to the third act so musically that he was given spontaneous and prolonged applause.

Monday evening a splendid concert was given and Schumann's First Symphony was admirably played, Richard Hageman conducted. His reading of the score was musically clear and poetic. Harry Weisbach, concertmaster, and Enrico Tramonti, harpist, were the soloists.

"Cavalleria Rusticana" was repeated Tuesday evening with the same cast as the preceding week, with the exception of Morgan Kingston, who sang *Turiddu*, and Millo Picco, who was cast as *Alfio*. Both are well known and well liked in the parts.

Orville Harrold scored a triumph Wednesday evening in "Madame Butterfly," singing the rôle of *Pinkerton* for the first time this season. Never has he been in better voice than this summer and particular mention must be made of his phrasing of the "Amore e grillo" in the first act of "Butterfly." Harrold is not merely a singer, he is a thorough musician. The opera was given in its entirety as it should be, for the two acts given ten days or so ago left one with a sense of incompleteness.

Mason in "Thaïs"

For the first time in two years "Thaïs" was sung at Ravinia Park Thursday evening, Aug. 7, drawing a capacity audience, as much interest was evinced in the début of Edith Mason in the title rôle and the first appearance of Leon Rothier as *Athanael*, neither artist having sung the parts before on any stage. Both may have been said to have scored a success. Miss Mason has done no better singing this summer than in the "Oasis" and "Death" scenes, coloring her voice with ravishing effect and making prodigal use of the lyrical upper tones that she has so easily at her command. It is a pleasure to hear a *Thaïs* who can sing this scene as originally written. Miss Mason's phrasing of the "Dis moi que je suis belle," in the "mirror" scene, was well nigh perfect, and she closed the exacting aria with the high D written in the Massenet score, which latter note is seldom attempted by the *Thaïs* singers of to-day. Pictorially, in this scene the soprano would do well to dispense with the heavy, voluminous

costume worn and substitute something with more graceful lines. The drapery was Watteau in effect, which is a far cry from the "à la Grecque." Historically, Miss Mason's *Thaïs* was admirably conceived and well executed. The extremely emotional scene at the close of *Athanael's* denunciation was acted with a fine sense of restraint that made it doubly convincing.

Rothier, always at his best in his native French parts, was a superb *Athanael* and has added a rôle to his repertoire will suited to him, both dramatically and vocally. Force, sincerity and tenderness characterized his interpretation of the part, which is not always a happy one for basses, requiring as it does a facile command of the upper register. No shortcomings, however, in Rothier's range could be detected. Especial mention should be made of the artistry with which he effaced himself in the lovely duet with *Thaïs* in the "Oasis" scene, blending his tones perfectly with a mellow, sonorous, yet soft effect.

Philine Falco, a newcomer this summer at Ravinia, was excellent as *Albine*, giving character and dignity to the part.

Richard Hageman conducted with his usual finesse, and it is to be gratefully noted that the "Mirror" scene was given in its entirety and not cut in half, as for some reason is the habit of the Chicago Opera Association whenever Garden sings the part. Harry Weisbach was compelled to take many well deserved bows after the "Meditation."

The stage settings of the opera were beautiful and a great improvement over those used two years ago, especially the opening scene.

Many Recitals

A recital which took on more than ordinary interest was presented last Monday evening in the MacBurney Studios, Inc., by Fred Hall Huntley, baritone, accompanied by Harold Simonds. A group of old English numbers by Handel, Purcell, Loomis, Sinding and Taylor made up the program. Particular mention must be made of Mr. Huntley's singing of "O Rudder Than the Cherry," by Handel.

On Saturday afternoon Richard Czerwony, violinist, and Moses Boguslawski, pianist, gave a midsummer recital in the new Conservatory Building. Brahms's Sonata in D Minor, for violin and piano, was among the numbers listed.

Rose Kuper, soprano, artist-pupil of Liela A. Breed, was heard in recital Sunday evening. She was accompanied by Gavin Williamson at the piano.

Hanan Butler, soprano, is spending the summer at Ludington, Mich., where she has a class of pupils from all parts of the country. Merleta Davis of St. Louis, Mo., a professional pupil of Mrs. Butler, is the soprano soloist at Temple Israel and First M. E. Church. About Sept. 1 Mrs. Butler will motor East, where she will spend some time, before returning to Chicago.

Arthur Kraft, the popular young American tenor, who was released from service some months ago, writes from the East that he is meeting with great success. On the 31st of this month he will sing the morning service at St. Bartholomew's Church. He appeared with signal success at Peterborough, N. H., a few weeks ago. He is at present coaching with Frank La Forge and the middle of September will go to Watervale, Mich., to join his parents at their summer home.

John J. Hattstaedt, president of the American Conservatory, and family are visiting in Charlevoix, Mich.

Carl D. Kinsey, of the Chicago Musical College, and his charming and gifted wife left Chicago this week for a much needed vacation.

MARGIE A. MCLEOD.

Steel Pier at Atlantic City Adds Brass Band to Other Attractions

ATLANTIC CITY, N. J., Aug. 11.—The management of the Steel Pier has added another musical attraction to those which have been drawing crowds during the summer, in the engagement of Capt. Patrick Conway and his band. Captain Conway has become very popular not only as a conductor but also as cornet soloist, and his morning concerts are rapidly drawing audiences equal to those attending the evening concerts.

J. V. B.

New York Tenors in Concert and Recitals

George Reimherr and Harvey Hindermeyer, New York tenors, scored deserved success in various recitals recently. Mr. Reimherr was heard in Claude Warford's "Earth Is Enough" at the Stadium concerts with orchestra and in recitals at Lake Placid. Mr. Hindermeyer will be heard as one of the soloists at the Lockport Festival during the week of Sept. 1. He will include among other songs Warford's "Earth Is Enough" and "Nay."

1919 Trans-Continental Tour 1920

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Maurice Rosenfeld, in Chicago Daily News

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CHAMBER OF COMMERCE ACTIVE FOR MUSIC IN BRIDGEPORT

Civic Orchestra and Band Are
Planned as Well as Municipal Auditorium

BRIDGEPORT, CONN., Aug. 11.—That there is a well-recognized need for music, as one of the ways in which the elements of a community may express themselves and understand each other, is shown by the answers to questions asked the members of the Chamber of Commerce here. Nine-tenths of the replies to these questions mention the need for more and better music.

Plans ready for immediate execution include the presentation of the choirs from the Vatican, Rome, which will appear at the Casino on Oct. 20, under the auspices of the chamber. Another plan projected is the erection of a Liberty Memorial Building as a monument to the men of Bridgeport who gave up their lives in the Great War. It is planned to include in this building a large auditorium, smaller concert room and a municipal organ.

A symphony orchestra and municipal band are also included in the chamber's program for musical betterment. Everything is done to encourage music in industry, as well as at all public meetings, a ten or fifteen-minute community sing being the regular opener for all public gatherings and banquets here.

The personnel of the Chamber of Commerce whose plans include for Bridgeport everything that will make for its betterment musically and otherwise follows: Bradford D. Pierce, Jr., president; F. J. Kingsbury, Walter B. Lashar, E. F. von Wettberg, Sumner Simpson, vice-presidents; D. Fairchild Wheeler, treasurer; E. Mora, membership secretary; Seward B. Price, executive secretary; Meigs B. Russell, assistant secretary; board of directors, Albert S. Anderson, F. L. Bradbury, A. W. Burritt, George C. Crawford, David S. Day, E. H. Dillon, George G. Goulden, Samuel M. Hawley, William T. Hinks, J. A. Kingman, A. E. Lavery, Norman Leeds, A. H. Mackenzie, H. B. Merwin, S. C. Parker, W. F. Severn, H. E. Smyth and E. S. Wolf.

Band concerts are a feature of Bridgeport's municipal life three times a week and on Sundays. Week-day concerts are perhaps more enjoyable to the young people, as half of the program is devoted to dance music. This work is under the supervision of the Board of Recreation, of which Pierce V. Gahan is superintendent.

"Block parties" are popular, as are also "twilight festivals," when singing, dancing, story-telling and economic demonstrations are features of the evening.

The West End Educational Alliance furnished a program last Sunday evening at the lawn fête given by the parish of St. Stephen's Hungarian Church on Bostwick Avenue. Among the numbers sung were the Soldiers' Chorus from "Faust" and "Massa Dear," an adaptation of the Largo movement of Dvorak's



Bradford D. Pierce, Jr., President Bridgeport Chamber of Commerce

New World Symphony. At the conclusion, Father Chernesky paid a glowing tribute to Alvin C. Breul, leader of the chorus. Mr. Breul is leader and organizer of community singing for the Community Service Commission of Bridgeport.

An increasing number of volunteers is carrying on community singing here, especially in connection with the Board of Recreation activities. E. B.

ALOIS REISER IS NAMED DIRECTOR OF NEW ORCHESTRA



Alois Reiser, Composer-Conductor

Alois Reiser, whose quartet attracted wide attention last autumn when it won the second prize in the Coolidge Chamber Music Festival contest, has just been appointed musical director of the New Strand Theater in Brooklyn. It is understood that the young composer-conductor will have an orchestra of symphonic proportions at his disposal. At

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present Mr. Reiser is resting in East Hadam, Conn. He has completed his "Czech's Rhapsody," which is scheduled for production at a Philharmonic concert next season, under the direction of Josef Stransky.

Mr. Reiser has composed considerable orchestral, vocal, instrumental and operatic music which has won the respect of eminent musicians in America and Europe.

Choirs from Vatican to Sing in Montreal

MONTREAL, Aug. 8.—The forthcoming concert of the choirs from the Vatican, which Louis H. Bourdon has announced as the initial offering of his next concert season, will be given here early in September in His Majesty's Theater. This will be the first concert of the choir in America, and the first time in the history of the organization that it has ever sung outside of Rome. R. G. M.

John J. Blackmore, the Seattle pianist who has recently gone to Chicago to fill an important position with the Bush Conservatory of that city, gave a recital on Aug. 3, assisted by Gustav Holmquist, basso. Mr. Blackmore's program included modern numbers by Grainger, Cyril Scott and himself.

MAY MUKLE RETURNS HOME

'Cellist Heard in Many Successful Recitals in England

May Mukle, the gifted 'cellist, who sailed from England for the United States Aug. 1, returns with signal European successes scored in various concerts and recitals.

Among her recent appearances was a recital given in Aeolian Hall, London, on July 4, with Anne Mukle, pianist. Outstanding features of her program on this occasion were first performances in England of a Concertina after the Third Sonata of Ariosti (1660) with her own pianoforte arrangement, and Ernest Bloch's Hebrew Melody. These and other works by herself, Schmitt and Bridge won for the 'cellist deserved praise.

On July 8 Miss Mukle again scored through her artistry in recital in Eaton Square, London, with Beatrice Langley, violinist, and Harold Samuel, pianist. She was heard in interpretations of the Maurice Ravel trio for piano, violin and 'cello and in Handel's "Passacaglia," for violin and 'cello.

Miss Mukle plans to spend the remainder of the summer at Onota Farm, Pittsfield, Mass.

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Modern Calvinists and Their Pernicious Influence Upon Art

Prohibition Doctrines Not Confined Merely to Drink—What Next in an Age of Unwished-for Paternalism?—The Calvinist in Music Who Would Prohibit Bach, Beethoven and Wagner

By THEODORE VAN HEMERT

THERE was a time, in the good old Victorian epoch, when the good people did not consider it a disgrace to be drunk occasionally. The fine old port and Johnny Walker were going strong in those happy days. The Calvinists of that period limited their efforts to the sale of Bibles and whiskey to the heathens of darkest Africa, dreaming naught of world dominion, or of interfering with man's inherent right to liberty and the pursuit of happiness. While we do not approve of drunkenness in any shape or form, we wish to remark, nevertheless, that strong drink did not seem to interfere with the affairs of the nineteenth century, which may justly be considered one of the most brilliant since the beginning of time. The arts were flourishing; inventors ushered in steam and electricity; industry developed everywhere with giant strides, and progress and civilization were going hand in hand in the best of worlds. Philosophers, writers, poets, painters, illumined the world with their genius, and two of the greatest composers the world ever saw gave to the astonished peoples their wonderful music. It is doubtful whether our Calvinistic twentieth century will ever be able to produce another Beethoven or Wagner.

In America, Poe, Emerson, Whitman, Whittier, Whistler illustrated American letters and arts; in England, France, Italy, Russia, in Germany, everywhere, science, art and industry vied with each other to make this a better and happier world, free from all the complex problems which are now on the point of driv-

ing poor, suffering humanity to distraction.

In those happy days there was no prohibition, and the privilege of indulging one's tastes for light wines and beer was not frowned upon by a Calvinistic minority. We do not approve of strong drink in excess, but we cannot help remarking that booze did not prevent Beethoven Senior (who was a regular tipster) from procreating his illustrious son, and Wagner, who was a worthy follower of Father Noah's traditional pastime, from composing his immortal masterpieces, or our own Poe from being the greatest of the great American poets. In those happy days of art, literature, music, science and industry the H. C. L. did not mean anything to the happy tribe of humanity. The world was, indeed, a good enough place to live in, without Leagues of Nations, Ententes Cordiales, capital and labor questions, imperialism or prohibition. These were the golden days when a dollar was worth one hundred cents. Then came the capitalist, the imperialist and, finally, the Calvinist, and since that time the pursuit of happiness seems to be a "pursuit" indeed, and happiness a thing of the past. To-day we are especially interested in the latter variety of "ists."

Where Is Moral Courage?

There seems to be plenty of physical courage in this world, and recently twenty million dead and cripples in the trenches proved it; but we cannot help noticing the appalling lack of intelligence and moral courage among the youth of to-day. Its lack of intelligence, apathy or spirit of let-well-enough-alone have emboldened the ever-on-the-alert Calvinists, who have gradually taken the upper hand, until now they control or are about to control that illusive pursuit of happiness to which the men of the eighteenth and nineteenth centuries devoted their lives.

In America the Calvinists have blessed us within the past decades with their unwished-for paternalism and one kind of prohibition after another. First, horse racing was abolished, then we got prohibition on free speech and freedom of the press, and to-day prohibition on booze. To-morrow we shall, perhaps, have prohibition on tobacco, and then, if the Calvinists continue to have their own way, without opposition, prohibition on music, dancing and all that which smacks of art, on the ground that all things artistic are of the devil; and last, but not least, prohibition on what the French call *la joie de vivre*—prohibition on happiness! If they succeed in their noble intent, we shall have a perfectly lovely graveyard for a world, with art, literature and music hushed, and thought killed outright, for it will then be a crime of *lese majesté* to think even; and when men will have stopped thinking, the human race might just as well return to that blissful state whence it originated, or our souls might take a flight to that Nirvana of perfect annihilation conceived by Brahma and Buddha.

However, since it does not appear probable that the human soul is, at its present stage of development, ready for a "blowing out" spree, we would suggest that without free thought man is not much better than cattle. Descartes said it: "Cogito, ergo sum." In other words, "I think, hence I am." This is the reason why every thinking being abhors prohibition, whether it is on free uttered or written thought or on booze, or any other sort of prohibition. Prohibition is an abomination, worse than capital punishment.

The Calvinists' Own Spree

However, there is hope, for the pendulum will swing and the worm will turn. Those whom the gods wish to destroy they first make mad, and presently the Calvinists seem to have gone on a little spree all of their own. They are drunk with the spirit of intolerance, as in the

good old days, when the wheel and the rack and the thumbscrew were in vogue. They are drunk with ignorance, bigotry, spite, malice, envy, hatred, revenge, lust of gold and blood, and they may go beyond their depth. Unless the twentieth century is to go down in history as an era of weak-kneed, lick-spittle men, without backbone, it is about time that we see a revulsion of feeling, and now is the time for the men unafraid to come to the front; in fact, they should have spoken long ere this, when giving vent to one's opinion was dangerous. By all means let us enforce prohibition on the prohibitionists of every shape, form, color and creed, urging these holier-than-thou to try a dose of their own medicine, thus paving the way for a new era of tolerance and the dawn of the brotherhood of man on earth.

When speaking of Calvinists in general, we do not refer alone to those Pharisees whose intolerance has oppressed the world with their bigotry and hatred, but also to those greedy charlatans who have invested themselves with the self-appointed mission of censors of the people's morals. These Calvinists do not confine their activities to religious dogma or politics; they are to be found everywhere, decreeing the kind of patriotism each one should profess, the kind of democracy the world should have, what the world should hear, read, eat, drink, wear and think; even to our amusements do they intend to spread their control. These Calvinists are right in our midst, at the beach, in the theaters, concert halls, in our own homes, to dictate what is proper, and on matters of which they have not the slightest conception (for Calvinists are usually ignorant).

In the field of art and music we find the worst brand of Calvinist, one whose ignorance is only surpassed by his meanness. In music, these Calvinists tell us what kind of music we shall have, and if at all. In fact, in many States music is taboo on Sundays, even the so-called sacred music, because.... Music is a thing of the devil, and the fear of that hell, where the first Calvin is reaping what he sowed, is ever ringing in the chaste ears of the modern Calvinists.

Other Calvinists and "patrioteers," fearing lest the average common-sense American be led astray—Americans, according to the Calvinists, are not to be trusted and need a guardian—have pronounced their verdict on certain so-called German music. Prohibition on Bach, Beethoven and Wagner, that is their program. According to these well-informed censors, the music of Bach, Beethoven

and Wagner is not to be trusted; it is insidious, mesmerizing, full of propaganda, kult and kick, even as defunct old John B.—please do not confound with John D., pseudo pianist and billionaire. According to these patrioteers, Bach's music is full of blood-curdling crimes, and American ears are not made for this barbaric music. The Chicago Calvinists have created to this effect a society for the perpetual damnation of German music; in Milwaukee the Calvinists became indignant when an American singer of Scandinavian descent sang several songs by Grieg in Norwegian, which these Calvinists mistook for German, hurriedly leaving the hall to show their disapproval and ignorance; and in New York some folks wonder whether we should allow a season of German opera at the Lexington Opera House, and whether it will be proper to have the obnoxious music performed in Aeolian or Carnegie Hall.

We can readily understand how American composers who have music of their own for sale feel about it, and we sympathize with them, and we wish to say right here that we are in favor of American music first, last and all of the time. Certainly, we are in favor of American music, as we are in favor of English, French, German, Italian or Russian music, whenever it is grandiose, masterful, artistic. We would be in favor of Chinese music if it did not grate upon our sensitive Occidental ears.

We believe that music is an international language, which is readily understood by the adepts, cognoscenti and illuminati of any and every nation, and does not need to be translated or interpreted, although it remains a dead language to the profane ears of the Calvinists and the uninitiated of any latitude or longitude. We can all learn the universal language spoken to us through the medium of Bach or Beethoven by opening our soul to the harmonies of the universe by becoming adepts. If we should cut out the message sent to us from the great Cosmos by the agency of Bach, Beethoven or Wagner, to mention only three of them, we would shut out the light from our midst, preventing American ears from hearing, learning and absorbing the wonderful harmonies of the universe. Shall we bite off our nose to spite our face, and please the Calvinists, or shall we be men unafraid and listen to the voices of the great Cosmos in spite of them? Let us be consistent. If we must cut out this so-called German music, then by all means let us out-Calvin the Calvinists and do away

[Continued on page 25]

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Modern Calvinists and Their Pernicious Influence Upon Art

[Continued from page 24]

with our opera houses, concert halls, symphony orchestras and virtuosos, because concerts without Bach, Beethoven or Wagner would be senseless and not deliver the message.

Beethoven Should Be Adopted

We entertain the most sanguine hopes for American music. We believe that America is one of the most music-loving countries in the world; we know that Americans are among the most gifted peoples on earth and that American virtuosos are unexcelled by any, but before being able to produce a Bach, a Beethoven or a Wagner centuries may perhaps elapse. And should we deprive ourselves of the benefits of their masterpieces, just because they happened to be born, a century or two ago, in a country which has since grown to be what is modern Germany? Such men are not made to order. One, two or three of them may be created in the course of the centuries, since time began. No sculptor has been able to excel Praxiteles or Phidias, if we except Michelangelo; no painter can hope to equal the latter, or Raphael, or Leonardo. Beethoven belongs to the world. America should adopt him and New York should give him the freedom of the city. Even as Germany has adopted Shakespeare.

Besides, when we come to the final analysis, what constitutes German music? In what does it differ from French or American music? Can we call American music the music of Victor Herbert, Irving Berlin or Mana-Zucca, because it was composed in the United States? In that case, we might admit that Wagner's music is Swiss or Italian, for a great deal of his masterpieces were composed in exile, in Switzerland and in Venice; of course, Venice belonged in those days to Austria, and hence that part of his music which was composed in Venice might prove to have Austrian propaganda in it. And following this absurd manner of reasoning, we might consider Chopin's and Liszt's music French, because most of their music was composed in Paris.

Example of Toscanini

Among the men unafraid who did not consider Beethoven's or Wagner's music tainted with German propaganda, we may cite Toscanini, who enraged the Italian Calvinists by a performance of "Götterdämmerung" when the war was in full swing; all the leading English musicians and critics, and a great majority of the leading French artists, and all worth-while American ones. Senators Seldon P. Spencer of Missouri and Miles Poindexter of Washington, interviewed by MUSICAL AMERICA, had the following to say: Senator Spencer: "We can get along without it permanently; but as I have suggested, are we not denying ourselves much that is enjoyable, good and elevating by shutting out German music?" Senator Poindexter: "We must admit that Germany's contributions to the world's music have been wonderful, and I think we would be making a serious mistake to take a stand now against either German opera or the compositions of the old German masters. Why not, regardless of war issues, use all that is good of the world's music, German productions as well as those of other nations? Have we any quarrel with German music *per se*? We can certainly use German opera and other musical master-

pieces without endorsing Germany or anything she has done or failed to do. . . . So then, let us have Bach, Beethoven and Wagner, and perish the Calvinists who see in it German propaganda.

Amid this musical carnage a bright spot shines on the horizon. From five to twenty million dollars are bequeathed by a certain Juilliard for the promotion of music in America, and now the question is, What shall we do with it? Many suggestions have been made, from a National Conservatory of Music to backing of American composers and artists, the subventioning of music academies all over the country, etc. Any and all of these suggestions are good and will prove beneficial—provided the Calvinists do not take hold of the fund. It is to be hoped that the able trustees charged with the administration of this huge sum will not be influenced by the Calvinists, and then, in whatever manner they may expend the money for this musical endowment, it will prove creative, bearing in mind, however, that neither money nor paternalism or patronization may create genius. Genius stands aloof and is its own cause of being and reward.

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Dr. Lulek is spending the summer between Long Island and Lake Placid, and plans to open his studio in New York early in September.

Beryl Rubinstein, the young American pianist, will play several recitals this winter at Aeolian Hall.

MANAGERS VISIT NEW YORK

J. H. Thuman, Edmund A. Stein and A. F. Thiele Come East

Two prominent local managers visited New York last week to complete their list of engagements with New York managerial offices. They were J. H. Thuman of Cincinnati and Edmund A. Stein of St. Paul.

Mr. Thuman, besides being MUSICAL AMERICA's representative in Cincinnati, is music editor of the *Enquirer*, business manager of the Biennial May Festival, and conducts courses of concerts given by visiting musical celebrities. He predicts prosperous patronage for the forthcoming musical season, basing his belief on the eagerness, now that war-time activities are at an end, of the public to hear as much music as possible.

Mr. Stein, who spent a week-end at the summer home of Charles L. Wagner, is undertaking a new project in St. Paul, namely, to the management of the local concerts of the Minneapolis Symphony Orchestra. He was for four years assistant manager of the orchestra in Minneapolis. Mr. Stein is associated with Richard J. Horgan in the management of a recital series in the Twin Cities.

Another visitor this week was A. F. Thiele, manager of the Cincinnati Orchestra and manager of a concert course in Dayton, O. Mr. Thiele will visit Philadelphia before returning home.

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Art Is Inspirational and Not National, Says Leroy Campbell,
and Great Music Belongs to All the World

By LEROY CAMPBELL
(Director, Warren, Pa., Conservatory of Music)

FROM the crude beginnings of primeval man who carved designs on his club which he used for defense until the present day of exquisite artcraft, man has ever evinced the fact that he is in possession of something not possessed by the animal. The Creator favored him with a gift which sets him quite apart from brute creation; that gift is the capacity for creating and appreciating the beautiful; in a word, a small particle of the divine. "Music—an echo of the invisible world, a note of the divine concord," said Mazzini. This spirit embryo is capable of development, and the more man develops it, the more pleased must be the Master who gave it.

The Creator certainly gives man ample evidence of His pleasure in the beautiful, by the profusion of lavish decorations which we see wherever we turn our eyes. Trees, rocks, meadows, forests, all could serve their respective material purposes to man in perfectly plain attire, but nature works otherwise; every rock has a graceful vine, every meadow a carpet of green tacked down with beautiful flowers, every forest a profusion of color together with the cheerful ripple of the brook, and each tree is a masterpiece in tints and shadows. This divine gift is more universal than any other asset possessed by man, but like everything else in human nature the law of compensation enters into it, that, is to say, it can be developed by paying the daily tax of effort well directed.

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coloring, and what
is of more impor-
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that is lacking in
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Some artist produces a great work of art and we exclaim, "O! he had an inspiration." The word inspiration itself means "with the spirit," and the artist has an inspiration when he creates any masterpiece. However, it takes more than the simple inspiration. As some one once remarked, it takes inspiration, desperation and perspiration.

Anyone who is acquainted with the life of a master composer knows that he has paid the price for his wonderful resources. From a youth up he has kept each hour busy with studying and improving his divine spark until it develops to the proportions of greatness. The source from which the great composer draws his art is the self-same source from which all artists draw inspiration no matter what nationality. Ethics may be a local asset but art is universal. The source from which art comes is not "Made in Germany," thank goodness! But a German may produce a great work of art as well as a member of any other nation.

However, it might be noted in passing that when wrong ethics prevail, as the militaristic idea prevailed in Prussia or in ancient Rome, a great artist is seldom produced. The more a nation is wrapped up in materialistic ideas such as militarism, money-madness or what-not, the more limited becomes the spiritual asset and naturally few great artists result. Prussia has never produced a great composer. Prussia's parents have been bad examples. Bismarck, William I, Hindenburg, Ludendorff all are void of a genuinely fine musical sense. They have all exploited music for patriotic purposes. William II pretends to be musical. It is said that a little knowledge is a dangerous thing, and if that is true then a pretention to it is a calamity.

My contention is already evident, that music being a spiritual asset is universal and should not be discriminated against by any nation. Such great composers as Bach, Haydn, Beethoven or Wagner sent out their minds to glean in spirit land far above the mundane and sordid interests of Prussia. It might be noted, too, that when Beethoven and Wagner did turn their attention to local affairs, they were champions of democracy, for which propaganda Wagner was ostracized from Germany eleven years.

We have no more right to bar the music of a great German master than we have to bar the Protestant religion handed down to us from Martin Luther and his German followers or the perfections in wireless telegraphy as worked out by Hertz, the great German scientist. Art and religion come from the same spiritual source and both find their affinity in a people possessed with a preponderance of spirituality as opposed to the material. "True art, therefore, brings us in contact with the divine idea, and in this sense all true art must be sacred," said Schopenhauer.

Edwin Stanley Seder Closes Busy Season

OAK PARK, ILL., Aug. 9.—Edwin Stanley Seder, organist, who was connected with the University of New Mexico for four years as head of the College of Fine Arts, but who removed to Chicago last autumn, has had a busy season. During the absence of Eric De Lamar to direct the Chicago Symphony Orchestra, Mr. Seder acted as his substitute at the Fourth Presbyterian Church, giving a series of twenty-four recitals besides the regular services. Mr. Seder also was chosen from over fifty applicants as organist at the First Congregational Church at Oak Park. During the winter, such works as "The Messiah," "Elijah," Rossini's "Stabat Mater," Dubois's "Seven Last Words," Shelley's "Death and Life" and Gaul's "The Holy City."

At the Rialto Theater this week Hugo Riesenfeld and Nat W. Finston lead the orchestra in a selection from "Aida." The vocal numbers are A. Soloman's "When the Bell Rings in the Lighthouse" and Moya's "Song of a Broken Heart," interpreted by Gladys Rice. The program also includes Florence Methven's "Heart of a Rose" and Neil Moret's "Yearning," played on the marimbaphone by Harry Edison and Frank Wolf.

Claudia Elyda Burkhalter, pianist, of the faculty of Peoria Conservatory, presented two of her students in recitals recently. These were Muriel Lockwood and Genevieve Berkman. Esther Wagge-man and Margaret Plowe assisted.

André Polah, Violinist, Wins Favor as Soloist

André Polah, the violinist, a former artist-pupil of Theodore Spiering, has been winning new successes as soloist. He was heard to advantage in the recent festival in Flint, Mich., where he played the Mendelssohn Concerto and was accorded high praise by the critics. Mr. Polah will be recalled as the soloist on the tour of John McCormack two years ago. He has recently been engaged as violinist for the Arthur Hartman String Quartet, which plays privately for George Eastman in Rochester. Mr. Polah is also a teacher of the violin in the Eastman School of Music.

Hugo Riesenfeld has arranged an elaborate musical program for the Rialto Theater this week. The orchestral number is Hosmer's "Southern Rhapsody," played under the direction of Erno Rapee and Joseph Littau. The soloists include Greek Evans, who is singing Tosti's "My Dreams"; Athen Buskley is heard in "Il est doux," from Massenet's "Hérodiade," and Vincent Bach in Bartlett's "A Dream" as a trumpet solo.

MADISON, WIS.—At recent recitals given at the University of Wisconsin the following soloists have been heard: Charles Mills, organist; Waldemar Geltsch, violinist; Olga Leaman, soprano; Earle Swinney, baritone; Eleanor Knoll, Winifred M. Collier, Edward F. Jantz, Ruth Noetzel, Mary Ellen Shearman, Leland Forman, Ruth Miner and Mary Elder, vocalists.



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Minnesota Town Stages Picturesque Pageant

Citizens of Excelsior, on Lake Minnetonka, Present Poetically Beautiful Review in Drama and Music of the History of the Region

EXCELSIOR, MINN., Aug. 5.—Four evenings of pageantry have marked the summer season of this Minnesota town of an estimated population of 3000, which is considerably augmented during the season, however, as it is an attractive resort on the shore of beautiful Lake Minnetonka. The nominal object of the pageant was to aid in providing funds for a Memorial Hall for the Minnetonka men who gave their lives for the ideals involved in the Great War. This object was doubtless accomplished, if one can judge from the general interest and good attendance. Of equal significance was the occasion as a demonstration of genuine community endeavor, admirably set and directed, artistically conceived and accomplished.

The "Pageant of Minnetonka" was prepared by Willard Dillman for the Woman's Club of Lake Minnetonka, Mrs. J. E. Stevens president, and was presented on the Commons of Excelsior. C. G. Stevens was master of the pageant; Mrs. Beatrice L. Thurston, music and executive director; Mary Brown, director of dances. The history of Excelsior was suggestively visualized in a series of four acts in which the players were townspeople and lake dwellers.

No more beautiful nor appropriate setting could be imagined for the unfolding of the drama of the Middle West. "The Commons" consists of a shallow projection of rolling land, rock-bordered and oak-fringed, into the waters of the lake once surrounded by wigwams, teepees and hunting grounds of the native American, where now dwell the village citizen and villa owner of modern civilization. There was no platform and no artificial scenery. The scenes were enacted on the turf of the central open space, on the surrounding hills, on the lapping water of the "wings." The audience, drawn from the village and 300 miles of lake shore, augmented by visitors from the nearby cities, St. Paul and Minneapolis, occupied the grand stand outlining the rear of the enclosure.

The Music Well Chosen

The effectiveness of the pageant was greatly heightened by the well-chosen music which, in view of its importance as an artistic asset, was considerably more than "incidental." Through Mrs. Thurston's direction, it was made a distinct and harmonious strand in the main theme.

Following the Prologue of "Father Time," delivered by A. J. Alwin, and the exquisite "Ballet of the Dawn" to the opening movement of Grieg's "Peter Gynt" Suite, there was pictured "The Land of the Sky Blue Water" in Act I.



Water Sprites in Pageant of Minnetonka at Excelsior, Minn.

Hunting, war and romantic adventure centered in the Sioux village, where appeared the familiar figures of *Hiawatha*, *Minnehaha*, the arrowmaker, etc. A striking scene of this act was the very realistic arrival of a bateau rowed by French *voyageurs* and bearing *Father*

apple tree, the beginnings of a love drama, the naming of the town, "Excelsior," proved interesting and picturesque.

"The Days of the Civil War" provided the scenes of Act III. Plantation melodies and patriotic music abounded. Act IV pictured "The Recent Past," during and after the Great War.

Military Band Assists

A thirty-minute introductory program was provided by the 151st Minnesota Band, Michael Jalma, conductor. It was authoritatively stated that some of the music used (it was not programmed) was captured from the Germans at St. Mihiel. The band also accompanied the singers of the evening, except in a *cap-pella* numbers, and played for the many dances. Ruth Thompson sang much of the beautiful Lieurance music, as did also Clarence Scheibe, bass, personifying an Indian brave. Grieg's "Peer Gynt" Suite was used, also Mendelssohn's "Spring Song" and Schubert's "Marche Militaire." Balfe's "Excelsior," "Juanita," "In the Gloaming," "Oh Promise Me," "Swing Low Sweet Chariot" and other Spirituals, 1860 ballads and patriotic airs, present-day war songs and marches—these found appropriate setting in the various episodes.

A cast of about sixty leading characters participated in parts familiar through the legends of Sioux and Chippewa. Of the dances, particularly beautiful were the Dawn Dance, the Fire Dance, the Apple-blossom Dance, the Night Dance with many fireflies, bats, stars and small moonbeams. Children and grown-ups shared action and honor. Constance Gordon performed a solo Scotch dance. "Dawn" and "Night" were represented in tableaux by Mrs. J. C. Goodnow and Mrs. H. C. Arey, respectively. F. L. C. B.

May Laird Brown in Vermont

May Laird Brown, teacher of lyric diction and an authority on the celebrated Dora Duty Jones method, is spending her vacation at Stowe, Vt., after a successful season of studio work. Miss Brown will return to New York to reopen her studio during the middle of September.

Pablo Casals, 'cellist, is announced among the artists who will appear in the United States during the coming season. Mr. Casals will be heard with the New York, Philadelphia, Cleveland, Cincinnati and Detroit Symphony orchestras, and will also give numerous recitals.

MAY PETERSON CHARMS TACOMA STADIUM THrong

Singer's Voice and Personality Win Ovation for Her in Fourth of Summer Festival Attractions

TACOMA, WASH., Aug. 3.—May Peterson, whose initial appearance here in March at the Tacoma Theater was an outstanding event of the Victory Artist Course season, won additional affection with Tacoma music-lovers last night when she sang to thousands gathered at the Stadium. Not since the memorable concert given by Mme. Schumann-Heink, who opened the Summer Festival series, has an artist taken a Stadium audience quite so entirely by storm as did the Metropolitan star with her wonderful voice and magnetic manner. It was the fourth event of the Summer Festival attractions.

The soloist in her first group charmed especially by her singing of the Mozart aria, "Voi che sapete," and a lovely Norwegian Echo Song (the Jenny Lind version), by Thrane. The Gavotte from "Manon," in the second group, from the opera in which the singer gained such renown in Paris, displayed exquisite freshness and translucence of tone. "I Came With a Song," by Frank La Forge, was received with delight, while still more charmingly given, if possible, was the old Scotch ballad, "Oh Whistle, and I'll Come to You My Lad." The charm of Miss Peterson's personality, combined with the sincerity and beauty of her art, moved the listeners to demonstrative approval that brought, per force, numerous additions to the program.

Edgar E. Coursen, an efficient accompanist of Portland, Ore., assisted throughout the evening.

Numbers from the works of Mendelssohn were presented by the choir and chorus of the First Presbyterian Church, under the direction of J. W. Bixel, on July 27. Assisting soloists were Mrs. Hawley Weber, soprano, a newcomer in the Northwest; Mae Stewart and Mrs. Zoe Cook Carson of Tacoma, and Agnes W. Lyon, Tacoma violinist. B. F. Welty presided at the organ. Of added interest was the address given by Dr. C. W. Meyer, pastor of the church, on "Mendelssohn and His Masterpieces."

A. W. R.

Writing Biography of Fritz Kreisler

Besanta Koomar Roy, of Calcutta, India, who has written several articles giving Oriental impressions of Occidental music, is at work on a biographical book on Fritz Kreisler, the violinist. Mr. Roy will be recalled as the author of "Rabindranath Tagore: The Man and His Poetry." Mr. Kreisler has given his consent to Mr. Roy's project, and Henry T. Finck, music editor of the New York *Evening Post*, has agreed to write an introduction.

Mr. Roy has asked MUSICAL AMERICA to announce to its readers that he will be happy to receive anecdotes or incidents of Kreisler's life, of which they may have personal knowledge. He may be reached at his personal address, 133 West 81st Street, New York.

Additions to Faculty of McPhail School of Music

MINNEAPOLIS, MINN., Aug. 9.—H. Ray Palmer, teacher of piano, has recently been added to the faculty of the MacPhail School of Music. Mabel Jackson, violinist, another member of the faculty, has just returned from a four months' tour of France, under the auspices of the Y. M. C. A. War Camp entertainment service. Miss Jackson relates many interesting experiences of camp life. She has resumed her work at the school.

TACOMA, WASH.—Six hundred members of the Tacoma and Seattle Norwegian singing societies gave a picnic at Point Defiance Park, Tacoma, at which a rehearsal was held for the Pacific Coast Norwegian Singers' Festival, to be staged in the Stadium the latter part of August.



Ruth Thompson, "Spirit of Minnetonka," Who Sang "By the Waters of Minnetonka" and Selections of Lieurance Music in the Pageant of Minnetonka at Excelsior, Minn.

Hennepin, whose bearing of the cross marked the beginning of the retreat of the Indian before the advent of civilization. An interlude showed the *Spirit of Minnetonka*, the part taken by Ruth Thompson, who sang "By the Waters of Minnetonka," with nymphs and sprites disporting in the water and on the rocks.

Act II pictured some scenes from the first settlement in 1853. A wonderful fire dance, an act of worship in which *Chief Shakopee* and *Chaska* participate for the last time, was followed by the advent of the white man. Pioneer families borne by "prairie schooners," the building of a cabin, the planting of an

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NEW BIBLICAL PLAY PRODUCED ON COAST

Strickland's Music to "Miriam, Sister of Moses," Interests San Franciscans

SAN FRANCISCO, CAL., Aug. 2.—Despite the unusually cold weather, thousands gathered at the Greek Theater on Friday evening to witness the biblical play, "Miriam, the Sister of Moses." Ruth St. Denis and Ted Shawn were the stellar attractions and interest centered in their dances, but the incidental music by E. G. Strickland deserves special mention. It was splendidly adapted to the period represented and the instruments used were in keeping with the character of the primitive people whose emotions were depicted.

Mr. Strickland is a member of the faculty of the Music Department of the University of California and wrote the music of the Bohemian Grove play for 1914. Of the music for "Miriam" he says:

"I have made no attempt to utilize racial themes, principally because the Hebrew music, which I could find, was not suitable for the stage, the hymns and light lyric compositions lacking dramatic value. Most of the melodies used are original. Discovering that the tones of the strings were lost in the huge open-air auditorium I scored the music for reeds, cellos, double basses and brass, thereby losing none of the tonal quality, and making the orchestra more effective."

Miss St. Denis, as *Miriam*, and Mr. Shawn, as *Moses*, were ably assisted by Jessica Davis Nahl, in the character of *Moses' wife*, and Howard Miller, as *Joshua*.

Beatrice Michelena, formerly a successful opera singer, but more recently known through her screen productions, has been scoring a success at the Rialto Theater during the last week. She is seen in the leading rôle of her latest picture, "Just Squaw," at the close of

which she appears in person in vocal numbers. These are a rare treat as she possesses a clear vibrant voice, distinct enunciation, and artistic sense.

Leo and Jan Cherniavsky arrived from Honolulu last week on the Oceanic liner Ventura. They were on their way to Vancouver, B. C., to attend the wedding of their brother Mischel and Mary Rogers, daughter of a Canadian sugar king. The romance began in a South Sea Island port when Miss Rogers says she fell in love with all three brothers, but that the attraction for the 'cello player proved stronger than that for either of the others.

Howard Pratt, well known teacher and conductor, has been appointed director of music at Whitman College, Walla Walla, Wash. Mr. Pratt was for two years president of the Alameda County Music Teachers' Association, and a member of the executive board of the State Association. For some time past he has been supervisor of music in the western department for the National War Work of the Y. M. C. A.

MUSIC AND STATE AID

London Authorities Wrestle With Problem of Establishing School

LONDON, ENG., Aug. 2.—The question of "State Aid for Music" is attracting considerable attention in England just now, and, following upon speeches by Sir Thomas Beecham and Isidore de Lara, the London *Daily Telegraph* has given prominence to several letters from well-known musicians, including Sir Charles Stanford, Dr. W. A. Aikin, the celebrated vocal physiologist, and Roland Foster of the New South Wales State Conservatorium of Music.

Mr. Foster was invited to speak on the subject at a dinner given by the Society of English Singers, at which he and his wife were the principal guests. Walter Ford, president of the society, in thanking Mr. Foster for his speech, said that they considered it an especial privilege to have had the opportunity of entertaining him and his wife and of

William Shakespeare, the eminent English voice teacher, who has been living in San Francisco for the last year left for Des Moines, Iowa, last week. He will spend the Winter in the Middle West, later returning permanently to his London home.

Augusto Serantoni, the young conductor of the Washington Square Italian Opera Company, has opened a studio for the training of students in operatic rôles.

Walter Henry Rothwell, the newly appointed conductor of the Los Angeles Philharmonic Orchestra, was in San Francisco during the past week.

The program at the Palace of Fine Arts on Sunday afternoon was devoted to Irish folk music. Kathleen O'Brennan interpreted the Gaelic numbers and J. J. O'Hegerty, a former teacher at the University of California, told of the historical significance of the program. Songs and instrumental numbers were given by Zoe Holahan, contralto; Matthew Kennedy, tenor; Osin Moriarty, violin; Mollie O'Malley, Nellie Gaul, Minnie Romaine, and the Gaelic League Trio.

E. M. B.

hearing so interesting an account of the admirable work carried on under the auspices of the Government of New South Wales.

Mr. Foster told his hearers that several of the foremost American singers and teachers, whom he had met during his recent visit to New York, were in complete accordance with the society which had for its guiding motive the desire to found a great and worthy school of singing based upon the English language. Gratification was expressed that a knowledge of the society had already passed beyond the British Isles.

Among those present were Sir Charles and Lady Stanford, Sir Henry J. Wood, Mr. and Mrs. William Murdoch, Plunket Greene, Ivor Foster, Mrs. Mary Davies, Hamilton Harty, Gervase Elwes, Agnes Nicholls, Dr. Arthur Somervell and Dr. W. A. Aikin.

Anne Shingleur has been appointed secretary to the executive committee of the New Symphony Orchestra.

MISS RANKIN AND HER PUPIL SCORE IN JAPANESE PROGRAMS



Adele Luis Rankin and Her Pupil, Elsie Baird, Soprano

Through a program of Japanese songs given last season at the Y. M. C. A., New York, before its Japanese members, Adele Luis Rankin, the New York soprano and vocal teacher, opened the way to a new field of endeavor which she at that time hardly realized would win such cordial favor and bring forth such insistent requests for repetition. With the exception of a similar recital given at the Nippon Club, composed exclusively of Japanese members, Miss Rankin was obliged to decline further demands for these interesting programs until after the début of her artist-pupil, Elsie Baird, soprano, who was especially coached by Miss Rankin in the interpretation of these seldom heard works.

Miss Baird, who possesses a voice of wide range and exceptional quality, was engaged for the Methodist Centenary held recently at Columbus, O., where she won success in a series of recitals of Japanese works which may be regarded significantly as her début. Her delicate portrayal of these unique songs won for her a number of important engagements in various cities, after which she will be heard in a similar program in a New York recital scheduled for the early part of the new year. Four of these songs presented which won distinction at Columbus were adapted by Miss Rankin to the words of Mme. Sugimoto Etsu, well-known litterateur. Both Miss Rankin and Mme. Etsu are at present collaborating on a collection of traditional folk-songs of Japan. Other engagements listed for Miss Baird are three appearances in various schools in Newark during the coming winter. Miss Rankin will appear in conjunction with her as accompanist and lecturer.

Mr. and Mrs. Herbert Dittler Give Recital in Old Lyme, Conn.

OLD LYME, CONN., Aug. 8.—The evening of Aug. 5 was marked by a violin and piano recital given by Mr. and Mrs. Herbert Dittler of New York, assisted by Josephine McCulloh, dramatic soprano. The Conference Hall here was crowded even beyond its capacity, so that many late-comers were forced to stand outside. Mr. Dittler, a violinist of skill and musicianship, opened the program with the Bach Air for G String and a Mozart Rondo, and played, in later groups, numbers by Schubert, Elman, Rameau, Tartini-Kreisler and Kreisler. Mrs. Dittler played excellent accompaniments, and, in addition, gave the Liszt "Liebestraum." The soprano gave an aria from "Tosca," and a group of modern French as well as one of recent American songs.

Berumen Plays La Forge Compositions

Ernesto Berumen made his last appearance this season at a recent concert, playing a group of piano compositions, by Frank La Forge. Mr. Berumen was given an ovation after his brilliant performance of the Valse de Concert, which is dedicated to him.

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COMMUNITY SINGING IS HERE TO STAY, SAYS STETSON HUMPHREY

Song Leader Believes Army and Navy Sings Have Proved the Necessity for Music for All — Valuable Physically as Well as Mentally

BOSTON, Aug. 3.—Stetson Humphrey of New York has just been appointed director of the music department of the War Camp Community Service for Boston, where he succeeds Alfred H. Hallam. Mr. Humphrey was recently discharged from the service, having been doing camp music work at Camp Dix and Camp Kearney. He was the second man appointed in this capacity by the United States War Department.

Mr. Humphrey was born in Lynn, Mass., and received his musical education at the Rochester Conservatory of Music and also in Europe. He has been head of the vocal department of Syracuse University, where he also was in charge of the music school settlement. In New York he has been identified with singing clubs and choruses, has sung in concert under Walter Anderson, and has had a season of opera.

Mr. Humphrey exemplifies well the enthusiasm and vitality which are indispensable to a successful song leader. Since being in Boston he has spent every evening either conducting a sing or giving talks to stimulate interest in sings, the daytime has found him in the War Camp offices solving problems of organization and formulating a definite program for the extensive work ahead.

"We fully realize," said Mr. Humphrey, "that our department is by no means a pioneer in community singing in this city; we are eager to recognize all organizations or individuals who are conducting or who have conducted the work in the past few years, and we shall endeavor to co-operate with them in their efforts. We wish to enlist the volunteer services of various people who have shown an interest in community singing, and to develop a constructive piece of work which will generate power and momentum as it grows, and become a lasting factor based on a thorough foundation, striving for a definite goal and instilling the spirit of 'carrying on.'"

Mr. Humphrey believes absolutely that community singing has come to stay; that it is not a fad, but a response to the needs of the individual and the community.

"A man is of value to his environment," he explains, "to that extent to which he can express himself. The harp of wisdom without the egressive channel of expression is worthless; hence all pedagogy strives to teach self-expression, and nature's foremost medium down all the ages is singing. This, linked with the other laws of Mob Psychology, mass energy, hysteria, fraternalism, vibration, etc., give ample and definite statistical basis for the serious consideration of incorporating Community Singing as an in-



Photo by Marceau, Boston

Stetson Humphrey, Army Song Leader During the War, Now Director of Music Department of War Camp Community Service for Boston

tegral part of the curriculum of Life of any community.

"Never has a religious revival of great scope and its following work been carried through without the indispensable support of singing. Never has an educational curriculum been planned without singing as a part. Seldom have mass meetings or patriotic services been held without singing. Theaters and band concerts are finding that a short sing as part of their program popularizes and makes a greater success of the whole.

"Into the great organization of the army and navy went singing as a definite part of their daily schedule. Into political meetings at great industrial and manufacturing plants, such as Bethlehem Steel, Dupont's, Larkin's, Colgate's, went singing. Huge department stores beyond number now open their doors to the public fifteen minutes later twice a week that their employees may get together and sing, for, as in the army and navy, it improves their morale. Statistics show an improvement in the turnover of their payroll, greater satisfaction among the employees, fewer strikes and greater fraternal interests.

"The reasons for this are: First, singing is an excellent physical exercise, it purifies the blood, develops muscle and energizes the entire nervous system. The more fit the body, the more fit and the clearer the mind; consequently, a better man at your service. Second, the moment a mass gets together to sing, a fraternalism is developed among them, a forgetfulness of self, and an interest in their neighbors. Third, there is no element so keenly stimulating to the imagination, without which we are dead and worthless, or so directly and tangibly

applicable to the general psychological development as is singing.

"The value of community singing may be summed up, briefly, as follows: From a business standpoint, community singing is a clearly proven paying investment. From a moral standpoint, it is an uplift. From an educational standpoint, a welding element in Americanization. From a physiological standpoint, a developer. 'Not a cure-all, but an opportunity.'"

The definite lines of development, as laid out by Mr. Humphrey, include: The organization of a music committee; the arousing of interest in singing among fraternal orders, civic and business men's associations, churches, schools, theaters, stores and other commercial organizations employing a large number of people; the organization and conducting of a song leaders' school; the introduction of singing as a definite part of all outdoor gatherings in parks and playgrounds, such as band concerts, festivals, pageants and "block-parties." C. R.

EVENTS IN PORTLAND, ORE.

Arens Regaining Health—Denton Selecting Scores—Other Items

PORTLAND, ORE., Aug. 5.—On his trip from New York to Oregon, Franz X. Arens, the well-known New York voice instructor, was taken ill on the train in Montana and obliged to remain in Billings a week before proceeding on his journey. Mr. Arens lost twenty-five pounds between New York and Hood River, Ore., but is regaining his health and will be able to open his master class in Portland on Sept. 1.

Louis Victor Saar, head of the theory department of the Chicago Musical College, is giving a series of lectures at Christensen's Hall, based on Godowsky's "Progressive Series of Piano Lessons." About 100 teachers are attending these lectures, which will continue until Aug. 15. The lectures have created a great interest in Portland musical circles.

Carl Denton, director of the Portland Symphony Orchestra, has gone to Boston and New York to select music for the orchestral concerts for the season of 1919-20. The financial board has given Mr. Denton full authority to order whatever music will be required. The latest compositions of foreign composers, which could not be obtained during the war, as well as those by American composers will be brought back by Mr. Denton, who will remain in the East for a month. Mrs. Donald Spencer, business manager for the orchestra, says the house will be sold out before the opening concert.

Under the direction of the War Camp Community Service, the first of a series of park community sings was held at Laurelhurst Park on Friday evening, Aug. 1. The Victory Chorus under the direction of Mrs. Jane Burns Albert was a feature of the occasion. Walter R. Jenkins, song leader of the War Camp Community Service, directed the community singing. These community sings, which are surprisingly successful, are being held all over the coast. H. C. Stone, director of the War Camp Community Service in Los Angeles, is organizing choruses and other large choruses are reported by Francis Russell in Seattle, and Wallace E. Moody in San Diego. Under the direction of Mr. Jenkins several community sings were held in Southern Oregon last week. In Medford there were 3000 persons and in Ashland a group of 1000 persons, who came together and sang old-fashioned and popular songs. Mr. Jenkins has just organized the first community sing ever held in the Rogue River valley, which was in connection with the Rogue River Chautauqua. In the seventeen sings he conducted there was an attendance of 17,785. Victory choruses were sung in honor of returned soldiers to the Rogue Victory district. Mr. Jenkins conducted an elementary course of community song leaders in Ashland. Eighteen teachers completed the course and many more attended the classes.

Howard D. Barlow, who conducted the MacDowell Concerto at the eleventh biennial of the National Federation of Musical Clubs at Peterboro, N. H., is the son of E. W. Barlow, vice-president and manager of the Pacific Phonograph Manufacturing Company of Portland. Mr. Barlow, Sr., is himself a musician of fine attainments and very proud of the record his son is making in the musical world. While living in Portland, Howard Barlow taught at Reed College.

After completing a concert tour through Western Canada under the direction of the Ellison-White Dominion Chautauqua Circuit, Dorothy Bliss, a well-known violinist of this city, will leave for Chicago, where she will study violin under Leon S. Sametini.

Weekly concerts are being held in the auditorium of the Red Cross convalescent hospital at Vancouver Barracks, under the auspices of the Red Cross. Wilhelm Aronson, a pupil of Auer, who was in Portland as a member of the Norwegian commission, played several violin numbers at a concert given there last week. Mrs. J. Curtis Simmons gave, in costume, an Indian program and was accompanied by Alice Laughton on the flute. Walter Stevenson sang several bass solos and Mamie Helen Flynn played the accompaniments.

J. Ross Fargo is having a large vocal class this summer, and the number of out-of-town pupils makes the class a capacity one. Students have come to his classes from Ontario, Oregon, Salem, Medford and other towns. Mr. Fargo entertained Carl Morris, a baritone singer from New York. Mr. Morris left this week for Hood River, where he will be the guest of Frank X. Arens, of whom he is a pupil. Mr. Fargo will join them at Hood River later. The Church of Our Father (Unitarian) has again engaged Mr. Fargo as tenor soloist. This is the fourth consecutive year he has occupied this position.

Four well-known Portland girls, the Warren sisters, have been engaged for a concert tour of three months on the Pacific coast. The young ladies are the pupils of Mrs. J. Hamilton.

Genevieve Gilbert, dramatic soprano from Pocatello, Idaho, is spending her vacation in Portland.

Howard E. Pratt, an eminent Californian musician who for two years has been in charge of camp singing for the western department of the National War Work Council, is the new director of the Whitman Conservatory of Music. Mr. Pratt is a graduate of the University School of Music, Ann Arbor, and has also studied voice under Frederick Pease. William H. Howland of the University School of Music, Frederick E. Bristol, Isadore Luckstone and Ward Stevens of New York. Before engaging in war service he was a teacher of singing in Oakland, Cal.

N. J. C.

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THE LIFE AND GROWTH OF ORATORIO

Why Attempts to Strengthen Position Bach and Handel Gave to This Art-form Have Proved Unavailing—A later-Day Bach Needed to Save Oratorio—The Latter's Genesis—Influence of Phillipo de Neri

By CLAUDE CUNNINGHAM

[This article comprises the first section of Mr. Cunningham's dissertation on the Oratorio. The remaining parts will appear in forthcoming issues of MUSICAL AMERICA.—THE EDITOR.]

A FEW years ago the writer wrote "A Plea for the Oratorio," having foreseen the death of interest in that art-form, the result of a long-sustained process of attrition and depleted innervation which began decades before any of us were born. That article appeared about eight years ago. Since that time the oratorio has retrogressed so rapidly—as all creatures do in the last stages of decline—that it would appear to be but a matter of a short time now until it will have dissolved into thin air, into the Oriental ideal of Annihilation. Its construction as an organism culminated in Bach and Handel and, since their time, has met with no fostering hand, save those of Haydn and Mendelssohn. Even the latter accomplished nothing that might be called an advance upon the work of the two great masters.

Attempts have been made to strengthen the position which Bach and Handel gave to oratorio, but each and all have proved weak and unavailing. The Nineteenth Century was empty of worthy results and the Twentieth Century, thus far, has been barren of any work that could even foreshadow relief from the slough into which that art-form has fallen. Where the academicism of Bach and Handel had abjured the theatrical, maintaining their art on a pure and lofty plane of epic contemplation, that of the later composers, abashed by the contemptuously now attaching to the word "academicism" and essaying to avoid the pedantic, almost invariably made concession to public taste, thereby encouraging only a comfortable vulgarity and robbing their powers of whatever latent originality they may have possessed. Most of the modern composers, lolling in the luxurious ease of the commonplace, have erred on the theatrical side, led astray, as they have been, by visions of the success by which the sensational is almost invariably attended. This alone has been sufficient to prevent oratorio from making any advance which might be said to correspond with that achieved by the opera.

The Moderns and Their Shortcomings

Opera had Mozart; oratorio had Bach. Opera then had Wagner, but oratorio has not raised up a correlative to Bach. The man who saves oratorio must stand to Bach in the corresponding parallelism of relation that Wagner holds to Mozart in the realm of opera. Elgar is a Wagnerite, but little more. His music is highly contemplative, is often purely dramatic without being theatrical, but he is always an organist and the professor of music at Birmingham University. There is no gainsaying that he is able to depict an inward emotional condition (the Germans have the word, *Innigkeit*) without externalizing, to set forth in the most inward of all arts the facts of a spiritual drama, but his work lacks spontaneity and continuity (excepting, perhaps, in his "Dream of Gerontius"), and while it is Wagnerian in texture, it has none of the warmth and color of the Wagnerian woof. César Franck did much for French oratorio and Brahms's "German Requiem" will live as one of the greatest bits in the whole realm of music; but they were both reactionary and cannot be said to constitute an advance upon what had already been done. We had hopes of Horatio Parker, but he made a superb setting of the hymn "Hora Novissima" and stopped short. Converse wrote "Job," but his study of that character evidently did not communicate the patient perseverance that might have led to the overcoming of those obstacles which barred him from real freedom of thought.

Oratorio is now in dire need of the physician and none is at hand.

"Behold! God the Lord passed by! And a mighty wind rent the mountains around, brake in pieces the rocks, brake them before the Lord: but yet the Lord was not in the tempest.

"Behold! God the Lord passed by! And the sea was upheaved and the earth was shaken; but yet the Lord was not in the earthquake.

"And after the earthquake there came a fire: but yet the Lord was not in the fire.

"And after the fire there came a still small voice; and in that still voice onward came the Lord."

The Lord was not in the tempest, the symbol of spiritual unrest; He was not in the earthquake, which may be stated parabolically as implying the undermining of decadent issues; He was not in the fire, the medium of purification; but in the "still small voice," the power of conviction and the means of forward deeds.

A savior may suddenly appear out of the proverbial obscurity, a man addressed by the "still small voice," possessing the magic touch, or the healing mind; but it would seem that he must come with a blare of trumpets, a flaming torch, and with the power and speed of the tempest, rendering chaotic that which he would reorganize into a new cosmos and speaking "with the tongues of men and of angels," before the attention of the world of music can be re-directed toward the oratorio as an art-form. No such pregnant tempest is on the horizon-line and no cloud, even as "large as a man's head," portends it from the sky. Oratorio is not within the spirit of the age and the latter must be met and conquered on its own ground, not on that of former ages by revivals, or rechisellings, of fossil specimens which now merely make up the lower strata under a new world. The "still small voice" is right enough and probably is sounding its ethereal call as faithfully as ever; but in the midst of the present deafening clatter, it would appear that some reinforcing vibratory element must be employed to enable that voice to communicate its message through the din. It will be shown later that Handel had to meet precisely the same conditions, less full-grown, that present themselves to-day and that his life, had it passed on at as young an age as that of Mendelssohn, for instance, would have been wasted in futile attempts to meet the popular demand for Italian opera, which he essayed with vigor.

A Word to Conservatives

Let not the conservatives object to this suggestion. Conservatism and conservation are laudable enough so far as they go, but they have served their purpose when they have extracted all the good there may be in any given thing, and the laws of mutability, change and evolution point to the fact that everything must pass. Being is intelligible only in terms of Becoming. Geology teaches us that fossil remains, as one penetrates downward through strata which are naturally becoming older and older with every advance, are seen to recede progressively farther and farther from existing types, to manifest a constant process of change and never to indicate any tendency towards stability that could make for permanency. In these fossiliferous strata it is conspicuously observable that when fauna and flora, for instance, have completely died out they never appear again. Any form of life once extinct never reappears. In the beginning, that is, in the known beginning, following the Archæan Age, we had the Age of Invertebrates, the placid Paleozoic days in the Silurian Era, when the sole aim of life—and that an involuntary one, like the beating of the heart—was mere existence. Here consciousness was probably of the lowest possible order; yet change, change that spelled progress, was sought and each individual attempted, perhaps by "selection," to improve, even to alter, his genus. When he had finished his task he passed into archaeological testimony, never to appear again in the same form, but always remaining as the foundation for present and future forms. The growth of music has its exact parallel in this comparative geological figure.

Let us view the present oratorio, therefore, as a passing form, like the operas of Gluck, and bear in mind constantly that motion is as much a primary category of music as extension is a primary category of matter. Where there is motion, proportion must be employed to

give it form, and the limitation of that motion depends only upon the conception of proportion. Therefore, the form may be considered as practically infinite in scope and range, as matter may extend from the molecule to the mountain. What we need, then, is more motion and a wider range of activity, based on the masterful contemplation of an ardent, free, yet gentle spirit. The quiet hours of every lull in a retarded process develops its own energy and the human motive-power for the next upward swing. But for the sake of negating fears and neutralizing discouragements, it is wise to take cognizance of the fact that all active processes in life proceed in waves and that the crest of each undulation manifests a new type and so continues until the first form is no longer identifiable with the new one. Just now we are at the bottom of one of the curves of the long, snake-like course, and the next rise will be to something new and grand. We shall always have the old order and its fundamentals are sound and beautiful. But let us make no stubborn, prejudiced or otherwise emotional attempt to thwart the law of mutability, which applies to all created things and without which there can be no progress.

The oratorio *per se* originated with Phillipo de Neri, and was so called by reason of the enterprise of this worthy man in establishing at the hospital of San Girolamo della Carita what he called the Oratory, in which he held regular evening meetings for the purpose of discussing religious questions. These *causeries* were punctuated by readings from Scripture, prayer and the singing of hymns. By the intelligent industry of Animuccia, a musician of the period and a much-respected friend of Neri's, music was written for these occasions which finally came to be known as "oratorio." Animuccia cannot be said to have invented the oratorio in any other sense than that he composed certain *Laudi Spirituali*, which were somewhat new in form, departing rather decidedly from the Gregorian tones of the usual ritualistic music, although still used by interspersions among the liturgical recitation of Biblical stories and in the sense that it was his music that was first named "oratorio." He was merely one of the rungs in the ladder of Progress on which the world is mounting.

Prior to Animuccia's was the incidental music employed in the miracle-plays of the Twelfth Century and in the processions of the same period, which were of dramatic character, music being used to augment the poignancy of their fundamental idea. Like everything else in the Middle Ages, it was mostly lugubrious and unscientific. Yet the people of that period seemed to possess a clearer concept of the psychological value of music than we of to-day. The Greek cognizance of music as a character-building medium appears to have continued until the establishment of the Renaissance, at which time it begins gradually to employ the broader and often more sinister powers which any potent psychological medium may possess.

Probably the chief influence that gave real life and vigor to the impulse toward oratorio as we know it was the rite of the Roman Catholic Church, which provides for the recitation, during Holy Week, of the Story of the Passion according to the Four Gospels. In the exercise of this rite, the words of the Evangelist are sung by a tenor voice in "plain song," the statements, questions and answers of individuals being allotted to solo voices of varying character, while the united utterances of the disciples and other massed responses, *responsa turbae*, are sung by a chorus.

The story which led, in turn, to this stage of development is the story of Gregorian music, the classic *cantus planus*, or "plain song," to which Gregory has no more right of title than the Hebrew Prophets, if indeed he has so much, for it has been disputed that Gregory ever altered, or revised, the church music of his time, and it is strongly contended that portions of the form originated with the Psalms. Its consistency with synagogue music and the identification of the Ambrosian restoration of the psalm-tones with the ancient Hebrew forms and its perfect adaptability to the laws of Hebrew poetry, certainly constitute a powerful argument in favor of its Jewish origin.

Add to this the fact that the structural peculiarities of the *cantus planus* are in no respect adaptable to the exigencies of Latin or Greek verse and that no attempt was ever made, even by the earliest church musicians, to bring its values into the antiphons, and the evidence would appear fairly complete. In any case, St. Ambrose, who, as early as the Third Century, showed great zeal in the preservation of these already ancient and venerable melodies, which had been handed down by oral tradition, found immense difficulty in restoring them to their original purity. His efforts, while different in result from those attributed to Gregory, are in many respects more praiseworthy, and antedate the Gregorian tones by 300 years.

In Palestrina's Period

Thus the story of oratorio goes back to the beginning of all sacred music. But, to proceed upward from the place whence we descended a moment ago, namely, from Phillipo de Neri's Oratory and Animuccia's hymns, which latter gave rise to the early forms of oratorio that were not directly traceable to the Gregorian-polyphonic "Passions," we find ourselves immediately in the presence of Palestrina, who probably was Animuccia's pupil, and of Soriano and Vittoria, who, in a very simple form, had solved the art-problem of the oratorio to the perfect satisfaction of their period. In this connection, however, must be remembered that, in those days of narrow thinking, anything that hinted at "epic music," not to mention so extreme a thought as "dramatic music," would have been scoffed at as visionary and unorthodox. In fact, the juxtaposition of the words "dramatic" and "music," or even "epic" and "music," would have appeared, not only morally shocking, but an incongruity of ideas and a contradiction in terms, if not an absolute travesty.

At this period, oratorio and all liturgical music was given a much lower status than Latin church music, for the flimsy reason that the use of the vulgar tongue for textual purposes constituted a sort of concession to the laity. Much of the liturgical music was in exceedingly bad taste, but was tolerated because of the lofty arrogance which assumed and by reason of its pious intentions. With the greater freedom afforded by the departure from church codes, composers began to control a situation which had long prevented them from attaining to that knowledge which gives courage and to that positive attitude of mind which lends strength to the accomplishment of anything that is worth while. This, of course, was merely a part of the general awakening of the period, a clearer impetus to the forward spirit of the Renaissance. The work of these composers was premonitory of the freedom of the human spirit which finally emerged out of the bondage of an oppressive political orthodoxy and out of the fire and sword and pestilence of allegorizing mysticism which made up the ecclesiastical oligarchy of the Middle Ages. It played its part in the preparation of the way which led to the equally important period of our spiritual evolution, namely, "The Enlightenment" that period called more affectionately the Germans, *Die Aufklärung*, and the French, *L'Eclaircissement*, which more radical terms, implying not so much "a lighting up," but "a clearing away." This "clearing away" was an important demand and the spirit of it entered into music with a zest almost unequalled in any other department of intellectual pursuit.

The Influence of Phillipo de Neri

In the new order of things we see more and more the influence of Phillipo de Neri, who held that it was more to Christian to be cheerful than to be melancholy, provided that that cheerfulness was not permitted to retrogress into a frivolity which might obscure serious aims of life. Small wonder that Neri was beatified almost immediately after his death and canonized two years later! His spirit was a bright light in a dark age. He maintained more nearly sane and well-balanced a rude toward life than any man of the century, with the result that he occupies a place in the folk-lore of Rome and remains an enduring influence in the world of music. It was this spirit of attitude of Phillipo de Neri that made it possible for Bach to write "Mein gläubiges Herze" and for Haydn to mark, in response to the lop-sided criticism who questioned the advisability of fleeing upon God except in the soft light of the charnel-house, that "I will not be angry with me for worshipping him in a cheerful manner." Haydn's "Seasons" and "The Creation"

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COLORATURA SINGER FROM TEXAS TO MAKE DEBUT IN NEW YORK



Josephine Lucchese, Coloratura Soprano

A new coloratura soprano to be introduced to American audiences during the coming season is Josephine Lucchese, a young singer of San Antonio, Tex. Miss Lucchese, who will make her debut at the Eolian Hall in recital this fall, is an entirely American-trained singer, having studied in the Texas city with Mme. Colombati, herself a singer of note. Miss Lucchese will be heard under the management of Theodore Van Hemert of New York.

Inaugurate Series of Community Sings in San José

SAN JOSÉ, CAL., July 31.—Community singing began here in earnest last Sunday when the War Camp Community Service brought Roy Pilcher, formerly singing leader at the Pelham Bay Naval Training Station, to this city for the purpose of inaugurating a series of community sings. Periodic attempts at holding community sings have been made previous

to this time, with more or less success, but nothing of a permanent nature had been developed. Two successful "sings" were held last Sunday, the first at Alum Rock Park, a city reservation located about six miles from town, and the second in St. James Park, in the heart of the city. About two thousand participated in the one held at Alum Rock and a good crowd was in attendance at St. James Park. Lieut. Harvey W. Orr, who spent three years of service in the Royal Flying Corps of Canada, was the soloist. M. M. F.

Louisville Reveling in Community Singing

LOUISVILLE, KY., Aug. 5.—This city is making a far-reaching experiment in public band concerts and community sings this summer. An outlay of \$12,500 is being made, not for the purpose of providing symphony orchestras and coloratura sopranos, but to encourage the people of all ranks and walks in life to get together in the parks and hear the splendid band that Karl Schmidt has put together for this particular purpose, and to sing under the inspiring leadership of Raymond R. Raub, who is trying to make Sally Smith and Jimmie Jones realize that they will be not only happier but healthier if they will get into the open air and raise their voices—be they good or bad—in song. The Louisville Cotton Mills, the Avery Plow Works and many of the retail business houses have co-operated with the War Camp Community Service in encouraging their employees to meet during the noon hour and find relaxation in singing.

Plans Notable Season in Jacksonville Music

Mrs. I. A. Zacharias of Jacksonville, Fla., has been in New York for a few days completing plans for the season which Jacksonville is to have this winter. She has engaged, among other attractions, the New Symphony Orchestra, Arthur Bodanzky, conductor, for three performances in May, the orchestra being the stellar feature of a spring festival which promises to be the great musical event of the season in the State of Florida. Mme. Frieda Hempel, of the Metropolitan Opera Company, and Fritz Kreisler, the violinist, are among the soloists engaged.

of \$44,000, irrespective of club dues, which are estimated at \$10,000. The \$100,000 in addition necessary for the administration of the season of fourteen weeks is expected to come from further subscriptions and from the sale of parquet seats, which will not be placed on the market until late in October.

Mr. Verande will bring back from Paris in October about 160 persons, counting principals, orchestra, ballet and staff. There are many excellent musicians and chorus singers in New Orleans, who remained after troupes had departed, and these compose largely the New Orleans Symphony Orchestra and other high-class bodies. These will be utilized to recruit the general forces. Mr. Verande writes that the number of artists available in France is unusually large at present, since they are no longer grouped in companies touring France under municipal contract at the towns in which they appear. Harry Brunswick Loeb, chargé d'affaires during the absence of Mr. Verande, is conducting an active campaign throughout the summer to dispose of the last of the boxes and to raise further subscriptions.

The first issue of the *New Orleans Musical News* has made its appearance, published monthly by Philip Werlein, Ltd., in the interest of better music. It is hoped the little stranger will grow and fill a need in local musical life. It is the earnest desire of P. M. Harris, the manager, to increase its columns and improve the little bulletin.

A new club has been organized, under the title of the Universal Arts. Music and the drama are, however, the two arts to which the members are devoted, though they are interested in other of the refinements and uplifts of culture. Theodore Roehl, prominently identified with musical matters, and a baritone of high repute, is president of the Universal Arts Club, and purposes directing the activities of this body on new lines and with high objects.

Lucienne Lavedan, a brilliant young harpist of New Orleans, though native to France, has been engaged as harpist for the French opera season 1919-20. Miss Lavedan is only nineteen, but is the precocious pupil of Mme. Aymar and of Harriet A. Shaw of Boston. H. P. S.

Vocal Students Do Fine Work in Victor Massé's Operetta

AS an example of the splendid work done in his operatic classes, Oscar Saenger produced during the last season Victor Massé's "The Marriage of Jeanette" at the Selwyn Theater in New York. The affair, as reviewed in this

technical skill in the employment of it. Richards Hale, a young baritone, who had already appeared in some performances with Yvette Guilbert, distinguished himself also on this occasion, singing splendidly and showing a gift for the stage as well.

Mr. Saenger has already made plans for the coming winter, when he will present a number of works for the stage. Among them will be, first, Mozart's "Bastien and Bastienne," which will be given on the stage of his own studio in all likelihood before the new year.

PARK PAGEANT IN BUFFALO

2000 Children Participate in Fête—Evening Concerts Draw Throngs

BUFFALO, N. Y., Aug. 7.—Concerts given in the different parks of the city every evening since July 6 have been the outstanding musical features of the summer. These concerts have been given under the direction of John Lund and have attracted throngs of people, those in Delaware Park and at the Front being especially popular. Each section of the city has its favorite numbers, and Director Lund arranges his programs with care so that satisfaction may be general.

There have been several fêtes in conjunction with these concerts, the one of the afternoon of Saturday, Aug. 2, being particularly pleasing. Albert C. Febrey, director of recreation of the Parks Department, planned a pageant which was called "The Victory of the Garden," in which 2000 carefully trained children took part. The pageant was divided into four parts, or episodes, and the children, who were dressed in symbolic costumes, sang and danced and formed themselves into tableaux expressive of the lessons to be taught. The background of trees and shrubs and lovely stretches of green meadow made an ideal setting for the grouping, etc., and altogether it was a well-arranged and delightful spectacle, entered into by the children, who in age ranged from six to ten years, with a spontaneity and grace that only unself-conscious youth can display. The bugle call that called the children together for the pageant was given by a youngster of six years. Director Lund's band furnished the music. F. H. H.

Bernays Resumes General Publicity Direction

Edward L. Bernays has opened offices for publicity direction at 19 East Forty-eighth Street, New York. After an interval of a year and a half, during which he handled propaganda for the United States Government in New York and Europe, he is now engaging again in general publicity direction. Mr. Bernays, before he undertook Government publicity, directed the publicity for such organizations as the Russian Ballet, the Paulist Choristers, the Metropolitan Musical Bureau, Caruso, Mischa Elman, Pasquale Amato, Matzenauer, Toscha Seidel, Josef Urban, Nijinsky and for several orchestras.



Melvena Passmore, the Young Coloratura Soprano, and Richards Hale, Baritone, in Victor Massé's Opera Comique, "The Marriage of Jeanette"

journal at the time, proved to be a notable success and served to show how completely Mr. Saenger prepares his students for the stage. In the production Mr. Saenger introduced a young coloratura, Melvena Passmore, who quickly won favor, revealing a light voice, of charming quality, and much

NEW ORLEANS MAKES READY FOR ITS OPERA

Expect Very Brilliant Season— A New Music Paper and a New Arts Club

NEW ORLEANS, LA., Aug. 5.—Actual preparation for what promises to be the most brilliant opera season ever held in New Orleans has been begun with the contracting for thorough renovation and repairing of the old French Opera House. It will be in readiness for the opening night, Nov. 11, promises the board of administrators of Tulane University, which owns the building. The presentation of an excellent company of picked personnel is assured by the largest subscription ever attained in the history of the opera house. Most of the boxes have been subscribed for, guaranteeing a sum

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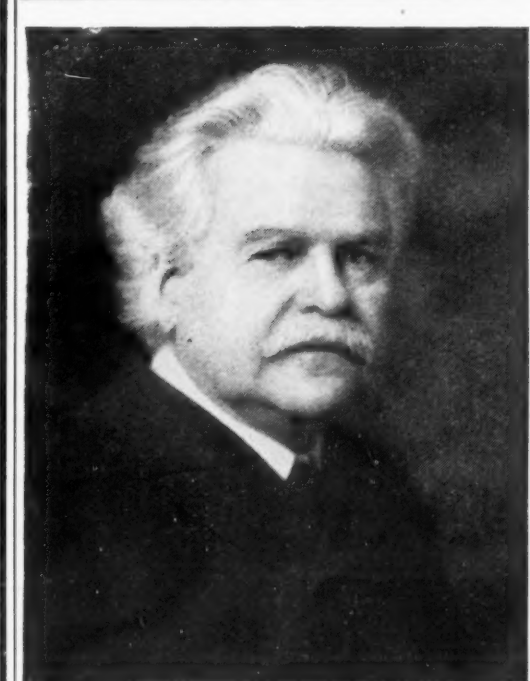
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NEW MUSIC VOCAL AND INSTRUMENTAL

"Valse in A Flat." By Adolf Frey. "Consecration," "The River of Life." By Louis Adolphe Coerne. (Boston: Oliver Ditson Co.)

Adolf Frey has a certain Moszkowskian facility in the writing of salon music that is graceful and elegant, without having overmuch to say—at times more acceptable than a greater wealth of idea and no ease of expression in presenting it. This Valse in A Flat is a case in point. Its flowing, consonant lines won favor in their original form for piano, two hands, and this edition for piano, four hands, might be called a sort of publisher's laurel wreath bestowed on the composition for deserving favor as a piano solo.

Mr. Coerne's two new numbers are for the organ. "Consecration," dedicated to Alban W. Cooper, is fine *Andante cantabile* of rich and warmly colored harmonic content; a gracious and well-sounding organ number with an effective registration indicated by its composer. "The River of Life" is decidedly more popular in character, it even leans somewhat toward the commonplace. Yet it represents, at the same time, correct, musicianly treatment of its themes, and its effect, even though it may be a cheaper one, is sure. That is where the skilled musician always has the advantage of the amateur composer.

"TEN FOLK-SONGS OF ALSACE, LORRAINE AND CHAMPAGNE." Harmonized by Gustave Ferrari. (New York: G. Schirmer.)

This charming collection of French folk-songs, so artistically put forth in paper covers, with blue and greens that make almost the effect of watered silk, is an interesting addition to a literature whose fresh and naïve appeal is never made in vain. Three of the erstwhile thirty-seven provinces of the ancient French monarchy are represented in this book, with English translations happily and adequately made by Deems Taylor. Gustave Ferrari, in a prefatory note, acknowledges his indebtedness to Austin de Croze for providing him with the song material which he has harmonized with such taste and feeling for individual type and character.

First of all are four songs from Alsace, three nineteenth century exemplars of the vocal waltz which is the typical Alsatian folk-song rhythm, one an eighteenth-century round from the central part of the province. "Le Moulin" (The Water-Mill) is a gay animated tune, famous from Wissembourg to Colmar in the days of the First Empire, to be briskly sung and danced. "Ma belle Marianne" (Pretty Marianne), from Strasbourg, is also a taking waltz song, with marked rhythm and an ingratiating melodic line—one of those songs which are so easily born in a typical French garrison town, where the soldiers are the *Don Juans* who flutter about the urban dove-cotes. "Le Jardin d'Amour" (The Garden of Love), from the Lower Rhine, is only semi-popular in type, and, though conceived in the favorite Alsatian waltz rhythm, should be sung as a love song. The melody has a simple beauty and refinement which Mr. Ferrari has emphasized by his accompaniment, very delicately and tenderly wrought. "Hopsa! Liselle" (Trip it! Liselle) is an eighteenth century "eating" instead of "drinking" song, for it is a dance round in six-eight time which sings the Alsatian *Kiachtel*, whose English equivalent is the fritter. No melody could be jollier, calling on the most unwilling voices and feet to join in carrying its rhythm.

As Austin de Croze says in the preface to his "The Beautiful Folk-Songs of the Stricken Provinces of France" (London, 1917): "The sons of blue Lorraine, camped at the gates of France, had to be good warriors, so their folk-songs are, near all, marching songs. 'Le Rosier d'Argent' (The Silver Rosebush) and 'Mon père m'envoie à l'herbe' (Through fields my father sends me) are exceptions, they differ from the usual marching-song of the old duchy. Both, though in duple time, are love songs of peculiarly clear and tender charm, enhanced by Mr. Ferrari's harmonic treatment of their melodies. But 'Le beau Galant' (The Gallant oldier), from the Metz district, is truly one of the olden marching songs of Lorraine, dating from the

early seventeenth century. The direct, emphatic melody is impressive because of its sincerity and strength. 'La Ronde du Rosier' (Round of the Rosetree), end of the seventeenth century, is one of a popular type of dance song and love-song combined, which has the rosetree or sweet marjoram as its main theme. Here, too, we have simplicity of melodic outline and clarity of rhythm to round out its folkwise charm.

"In slate-colored Champagne (to quote M. de Croze once again), where the soil is hard to work, the folk-songs are longer, deeper, more realistic with a heavier rhythm, and the melodies are not as impressive as in other more picturesque provinces. . . . Yet 'Le premier jour de mai' (May Day), an eighteenth century round, a jolly, movement melody from the Ardennes, and 'Qui veut ouïr chanson?' (Who now would hear a song?), from the same hill country are well worth inclusion in the collection. Gustave Ferrari, who has gathered together and harmonized these lovely tunes, Deems Taylor, who has so admirably translated them, and finally, the publisher, who has brought them out in so artistic a fashion, deserve the thanks of all true music-lovers.

"THE MAGIC ROSARY," "The Mother." By Alexander MacFayden. "Could I Forget?" By Franklin Riker. "Morning," "Noon," "Evening." By Dorothy Crawford. (New York: G. Schirmer.)

A national eagle midway between shields bearing the Stars and Stripes looks benignly down on the individual titles of this group of six songs from a general title-page of "Songs and Ballads by American Composers." Nor is his complacent smile altogether unjustified. Too often, ever since Ethelbert Nevin wrote his famous melody, has the rosary served to string a song upon; yet Mr. MacFayden's "The Magic Rosary" is one that needs no apology. It is a good, well-written song, not in the least reminiscent, set to a poem by Mabel Burnham Pace, and with a sustained melodic interest to recommend it. It is dedicated to Clementine Malek.

Ascribed to Mme. Schumann-Heink to its companion number, "The Mother," an excellent ballad with a plentiful measure of direct and simple melody. Both songs are for high voice. In "Could I Forget?" Franklin Riker adds another singable ballad to his output. For high or medium voice, written to a poem by John Nobbs, and—for a change—not ascribed to anyone in particular his new and unpretentious *andante* melody should please generally.

"Three Impressions" is the collective title which Dorothy Crawford has given her songs "Morning," "Noon" and "Evening," of which she has written both the words and the music. But these "Impressions" are not the subtle, evanescent and delicately expressive impressions of a Debussy, a Ravel or a Samahzeuil. They are simpler and more straightforward melodic reactions, pleasant to sing and to hear sung, to poetic fancies of the composer's own creation. The key to these last may be found in the three sub-titles, "Spring," "Summer" and "Autumn," which are placed beneath the titles proper.

"DE BOOGAH MAN." By William J. McCoy. "At the Hacienda." By Harvey B. Gaul. (New York: G. Schirmer.)

William J. McCoy and Harvey B. Gaul, respectively, have written new numbers for male chorus which deserve attention, even that greater-than-formerly attention which singing in the army and navy camps is supposed to make possible, owing to its influence on the creation of numerous new male chorus societies. "De Boogah Man," Mr. McCoy's contribution, is an *a cappella* part-song, an effective little presentment in an excellent leading of the voices, of Paul Dunbar's dialect poem. It is decidedly taking, and so, in more ambitious fashion—dedicated to the Pittsburgh Male Chorus and with accompaniment of two pianos—is Mr. Gaul's Mexican serenade, "At the Hacienda" (its text a poem by Bret Harte). The chorus has plenty of swing and color, and the two pianos are so

used that one carries or sustains the vocal melody and the other supplies the rhythmic and color effects.

"A CHILD'S SONG." By Modest P. Moussorgsky. Arranged by Kurt Schindler. "March." By R. Huntington Woodman. (New York: G. Schirmer.)

"A Child's Song," which Moussorgsky wrote in 1868, in one of those little sketches in song form from the collection known as "The Nursery," into which the composer put so much of his human as well as his artistic self. As Combarieu has said: "He is no onlooker; in depicting the children he himself returns to childhood. . . . This number in particular lends itself well to an *a cappella* arrangement for women's voices with soprano solo. And, as usual, Mr. Schindler has done his work in an out-and-out musicianly fashion. He has also assisted in preparing the English version with Deems Taylor. There is, in addition, a French text by M. D. Calvoceossi. Also for four-part chorus of women's voices, but with piano accompaniment, a brilliant and effective one, is Mr. Woodman's song of the month of "March," to words by Helen Hunt. It is a good example of the composer's routinized skill in handling the voices, and achieving choral effect without stress or strain.

"ORIENTALE," "The Two Comrades," "A Walk in Autumn." By Henry Holden Huss. "Minuet of Ye Olden Tyme." By Constantin von Sternberg. (St. Louis: Art Publication Society.)

Two new numbers thoroughly in keeping with the standards and ideals set and striven for by the Art Publication Society are these piano compositions by Henry Holden Huss and Constantin von Sternberg. The former's "Orientale" (it is given as Grade 3-b in the grading adopted for this edition) is a very charming exploitation of quasi-Oriental color in the development of a "Poetic Idea" supplied (as well as a biographical sketch of the composer and a glossary) by Emerson Whithorne. The idea in brief evokes a low moon "casting shadows of minarets upon the roofs of the Oriental city." From a window some sheltered gazelle of the harem sings a love song to a youthful follower of the Prophet, who listens below. The structural, formal and harmonic analyses by Alexander Henneman and the composer's own instructions as to technical study facilitate the perfect interpretation of the piece. "The Two Comrades" (Grade 1-b) and "A Walk in Autumn" (Grade 2-b) are neither of them calculated to excite the pianist who has already advanced somewhat, in the same degree as the "Orientale." They are easy teaching pieces without pretension. Yet in spite of their very definite limitations, Mr. Huss has been able to give them real musical interest and as much color as their more primitive character will allow. The "Poetic Idea," too, is well brought out, especially in "The Two Comrades," where the right hand is supposed to be the leader in an excursion of two, the left representing the companion who is led. In "A Walk in Autumn" it is perhaps too much to insist that so simple a piece will call up quite as glowing and elaborate a nature suggestion as the following: ". . . a path through the woods, with the faint sunlight making beautiful patterns on the scattered gorgeously colored leaves. Occasionally a little breeze scurries among the trees, shaking from the branches frost-bitten leaves, which drop to join their companions on the ground below."

The "Minuet of Ye Olden Tyme" (Grade 3-a), by Constantin von Sternberg, has the engaging rhythmic contour which a well-carried-out courtly old eighteenth century dance form always achieves. It is smooth, pleasingly Mozartean in spirit and thought, by reason of its set character and type and a simpler harmonic scheme; it is not as interesting musically, perhaps, as Mr. Huss's "Orientale," but it is musicianly and suits its purpose. The composer himself, in this instance, has supplied the "Poetic Idea" of his composition. The other editorial details which have been carried out in this edition in such an exhaustive manner are, as before, the work of Messrs. Henneman and Whithorne.

"VENETIAN SKETCHES." By Charles Vincent. (London: Winthrop Rogers, Ltd.)

These "Venetian Sketches" for piano, four pieces entitled respectively "The Gondolier," "Venetian Dance," "Carnaval" and "Past Glories," as regards quality and interest offer a considerable contrast to the music which this London house has recently been putting forth—songs by John Ireland, Frank Bridge,

Janet Hamilton, instrumental numbers by Frank Bridge. The outside color print title page of "Venetian Sketches" is most attractive. It shows a canal reflecting the light of an azure sky, and the inevitable gondola drifting along between the walls of ancient palazzi. And to a certain degree these obvious implications are reflected in Dr. Vincent's music. It is pleasant enough. But "The Gondolier" is merely a graceful, commonplace barcarolle: Ethelbert Nevin carried out a similar title suggestion in his "Day in Venice" with far greater charm and animation. Then the "Venetian Dance," evidently intended to be a *furlana*, the wild, boisterous folk-dance the people in days gone by were wont to dance in Saint Mark's Square, is nicely written, but emasculate. It need only be compared with the glowing, exciting *furlana* which Wolf-Ferrari has introduced in his opera "Le Donne Curiose," in order to realize how far short it falls of the real thing. In "Carnaval," too, which tinkles along pleasingly enough, there is a lack of conviction—it is not Italian in spirit, in accent, for all that it is so playable. "Past Glories" we like least of all the numbers which make up the suite, though it is but two pages long. If ever a subject might inspire a fine impressionistic tone sketch, would be the evocation of the departed glories of the city of the winged lion, the true prototype of the "pleasure cities" of Wells's "When the Dreamer Wakes." But it is hard to lend distinction to the commonplaces of musical thought. Like the same composer's "Atmospheric Sketches," this last and its companion numbers lack just that intangible quality of atmosphere which justifies and makes beautiful the programmatic subject. Pleasing, pianistic, measurably attractive, this group of pieces, written with practiced skill and musicianship, is nevertheless found wanting when weighed in the balance of inspiration.

"GOD IS EVERYWHERE," "Song of the Night Guard." By Arthur Nevin. (Boston: Oliver Ditson Co.)

It is always a pleasure to note the appearance of sacred songs that rise musically above the level of their type. Arthur Nevin's "God is Everywhere" is such a song. Instead of following a favorite fashion in sacred song composition, which consists in turning on the melody faucet in order to let the stream of tune run on for a specified number of measures and pages, and then turning it off with a cadence, authentic or plagiarized, Mr. Nevin has built up a song with fine dramatic climax. Beginning piano and interpreting his text with poet feeling, the melody is carried on through the rich chromatic development on P. (rendered more effective by violin and 'cello obbligatos) to the *ff largamente* climactic point which anticipates the close by some seven measures. It is published for high and medium voice, and is a song that is well worth the church singer's while. The "Song of the Night Guard" is of the semi-sacred variety with a simple, singable melody, and well expressed, though less distinct than its companion number. It has been put forth for high and for low voice.

"A SPRING SUITE." By Thurlow Lieurance. "Johnny-Jump-Ups," "Bridal Wreath." By James H. Rogers. (St. Louis: Art Publication Society.)

These shore teaching pieces for piano in Grade II are all that can be desired as regards material for their avowed purpose. Of course in the case of Lieurance's "Spring Suite," one might cavil at the idea of a suite that comprises but two numbers. Yet "A May Day Stroll" and "The First Violet" are pleasing enough in their small way to make us forget more exact formal requirements. In these numbers as Mr. Rogers's "Johnny-Jump-Ups" and "Bridal Wreath" the valuable store of information and helpful suggestion which should endear this edition to the teacher is again in evidence. The composer in each case supplies the "poetic idea" underlying the piece, and proper method of studying it; while Emerson Whithorne has made himself responsible for a biographical sketch of the author and glossary of musical terms.

"JOY." By Beatrice MacGowan Scott. (Chicago: Clayton F. Summy Co.)

Sara Teasdale has written the stirring love poem which Beatrice MacGowan Scott has set as a song in such a thoroughly expressive manner. Dedicated and sung by Mabel Garrison, it supplies a brilliant and effective recital number one that should please an audience. It is issued for high and for low voice.

Milan's Concert Season Comes to Brilliant Close

Toscanini, the Idol of the Musical Public—His Assumption of the Artistic Direction of the Scala a Strong Possibility—Problems of the Scala's Management—A Revival of Monteverdi's "Orfeo"

Ugo d'Albertis Is Pianist, Chemist, Soldier and Writer

MILAN, July 11.—MUSICAL AMERICA'S new correspondent from Milan, Count Ugo d'Albertis, has had a career of marked variety. He was graduated a doctor in chemistry at the University of Genoa and was for two years a private pupil of the celebrated pianist Beniamino Cesi, and took his piano diploma at the Conservatory of Naples under Martucci. During the war he was at the front as Lieutenant of cavalry and adjutant to a division commander. For fourteen months he was a prisoner of war in Germany. Count d'Albertis is one of the directors of the Casa Ricordi, of the Società del Quartetto, and Associazione degli amici della Musica, of Milan. Most of his articles appear under the nom de plume of Uberto d'Algis.

Bureau of Musical America,
10 Filodrammatici,
Milan, July 11, 1919.

hearing the Ninth Symphony. Once he was heard crying: "I don't want to hear any more notes—there must not be any more notes. Here is soul!" He also said to his disciples: "Give way to your hearts; it does not suffice that you interpret the printed signs you have before your eyes. See, I am here in a quiver of emotion; you must feel it as I do!"

In rehearsing the first movement Toscanini evoked not only the genius of Beethoven, but almost his physical per-

admiration for Toscanini that it would be an unpardonable mistake not to give Milan the possibility of renovating its noble musical traditions by profiting by his presence.

The "Associazione degli amici della Musica" closed its annual series of concerts with two performances of Monteverdi's "Orfeo," the 300-year-old ancestor of modern opera. "Orfeo" exhibits so many remarkable affinities with dramatic music in its latest form of development, that we may not unreasonably be led to inquire whether some of our newest conceptions are really so original as we have supposed them to be.

"Il Pergolese" at the Cascano

As for opera, the only event of interest of these last weeks of musical activity was the performance of "Il Pergolese," by Maestro Lualdi, at the Teatro Cascano.

The libretto is by Marsili, who, with keen theatrical ability, relates the legend of the unfortunate love of the great musician for Princess Maria Spinelli. The emphatic success of the opera was due more to the simplicity and sincerity of the composer's young and fresh inspiration than to any intrinsic merit of novelty and originality. His means of expression are free from any preoccupation of theories and systems; he has chosen a sort of half-way between the old tradi-

tions of Italian opera and the style of Puccini.

Milan is now becoming deserted and too warm for concerts and operas; the musical season will not reopen until autumn.

UGO D'ALBERTIS.

Milan, July 18, 1919

Problem of the Scala

It may be of interest to our readers, in this period of rest from any important musical performances, to be briefly informed about the question of the Scala which has so long been agitated in the artistic life of Milan, and is probably drawing near to its definite solution.

Until 1897 the theater received an annual endowment from the municipality, and was undertaken and managed by ordinary impresarii. But imperfect choice of artists, carelessness of preparation and meanness of *mise en scène*, did not always keep the performances at the height of the Scala's splendid traditions. Speculation more than art seemed to be the aim of the annually changing management. Moreover, the artists' fees and the general expenses were getting every year higher and the subsidy could not be increased. Also the special construction of the theater did not allow of higher prices for tickets. For it is well known that not all the boxes of the Scala belong to the theater itself, many of them to single proprietors ranked among the noble families of Milan. The box owners are united in a sort of corporation, "Corpo del palchettiisti," which pays an annual contribution.

When the City Council came into the

[Continued on page 34]



Count Ugo d'Albertis, "Musical America's" New Correspondent in Milan

son; he described the man to his collaborators in all his greatness and pitifulness at one and the same time: "Here, he is tired out; he feels crushed by the weight and fatigue of his tragic mission. But he fights against destiny. Do you hear with what desperate obstinacy? You must feel this fight. I want one section of the orchestra to be heard fighting hand to hand against the other." In the last movement, he demanded the final explosion of joy more from the performers' souls than from instruments and voices: "Come, smile! You say it, but smiles do not irradiate your faces. They would unconsciously appear, if you really felt this divine beauty. What you express is brightness, contentment, but not yet joy. You must look for it, not in the music, but in yourselves. When you of the chorus attack your parts, you must not stand up merely because it is your turn, but because you feel transported with the power of joy. I want your standing up to be a part of your interpretation. Beethoven made human voices break out when the orchestra's voice no longer sufficed him. You must break out into the music suddenly, gloriously, in one single living impetus."

On June 21 and 24, under the same Toscanini's direction, two Red Cross benefit concerts were given in the same halls and were the two last of the season. The program was very eclectic and did not include any number of great proportions. On it were a symphony by Haydn, Beethoven's "Leonore" overture, Wagner's overture to "Meistersinger," the "Apprenti Sorcier," by Dukas, Wagner's "Murmur of the Forest" and the "Fontane di Roma," by Respighi. The performance attained perfection and the audience paid full tribute to its favorite conductor. Especially touching was the farewell given him by the Milanese popular classes.

There is in these days such unanimous

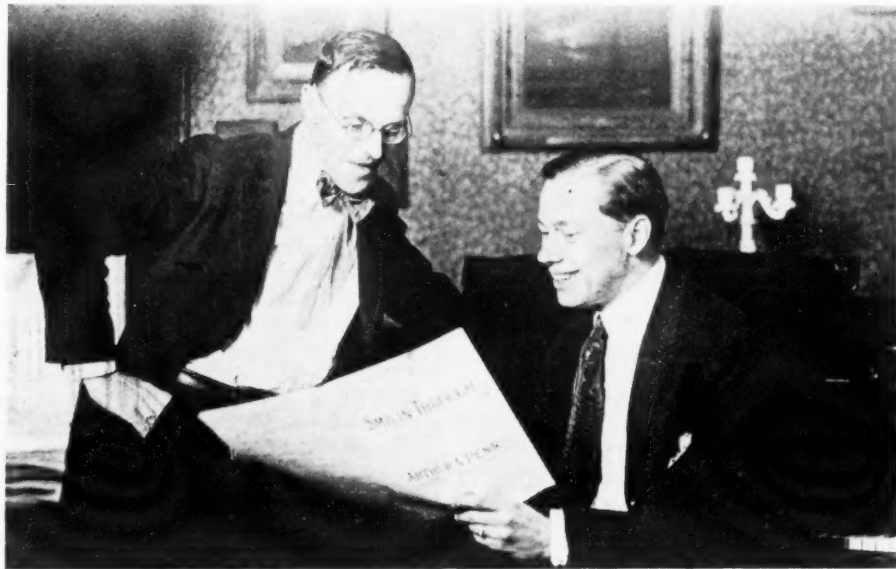


Photo by The Illustrated News Service

REINALD WERRENRATH
and
ARTHUR A. PENN

Trying to decide about the addition
of a third stanza to

"SMILIN' THROUGH"



GABRIELLA BESANZONI
MEZZO-SOPRANO—CONTRALTO

will be available for concerts after February 10th, 1920, and has given written authority to R. E. JOHNSTON to arrange bookings for ten concerts for her, following her Metropolitan appearances, and has also given him an option on all additional concert appearances during the balance of the season of 1919-1920.

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Milan's Concert Season Comes to Brilliant Close

[Continued from page 33]

hands of the Socialists, the amount of the annual endowment was judged to be too heavy a burden for the town budget, and especially the rulers of the public welfare held to the opinion that the enjoyment of the Scala's performances was made too much of a privilege for the upper classes, entirely forgetting that the season of the Scala is not only an event of artistic importance, but also a source of life and trade for a considerable number of people who work for its existence, such as chorus singers, dancers, decorators, scene shifters, dressmakers, etc. In short, the endowment was reduced to such an insufficient amount that no impresario was tempted to run such risks and the theater was kept closed during the season 1897-1898. The closing of its greatest theater is a real privation in Milan's fashionable winter life, for the performances were a sort of rendezvous of the most intellectual and aristocratic elements of the city.

A group of subscribers was found among the most conspicuous citizens of Milan, presided over by the late Duke Guido Visconti di Modrone, father of the present Duke Uberto. This group took over the management of the theater, undertaking to supply all necessary funds during a certain number of seasons. Maestro Toscanini was named general conductor and improvements were made on the stage, so that a new and brilliant epoch began.

The performances of "Meistersinger" and "Tristan and Isolde," the wonderful last appearances of Tamagno in "Otello" and "Guglielmo Tell," the first perform-

ances in Italy of "Salomé" and "Pelléas and Mélisande," always under Toscanini's direction, are never to be forgotten. The same group continued managing the theater until 1908, and was then broken up. After that year the management passed entirely into the hands of Duke Uberto Visconti di Modrone, and the performances were kept to a high and noble standard.

The contract of the Duke Visconti with the City Council was supposed to last until 1918, but during the last years of the war, on account of *force majeure*, such as impossibility of heating, owing to the lack of coal, and extreme difficulty of gathering artists, orchestra and chorus singers suitable to the exigencies of the theater, the contract was cancelled by agreement between the two parties and the theater remained closed in the winter of 1917-1918. It was reopened last autumn with a season of Italian operas that lasted until December, but that last season, although successful from all points of view, had no character of stability.

Now, at last, the time has come in which some decision must be taken in order to assure life, stability and prosperity to the greatest temple of art in Italy. Times have changed and the public has also changed. The *nouveaux riches* seem to desire to spread their reign over all branches of artistic and intellectual life. Also the Scala is gradually transforming itself and feels the necessity of democratizing itself in harmony with the new state of things.

Since spring the Council has prepared a plan of contract for the juridical, economical and technical administration of the theater, to be discussed with the box owners. The basis of the proposal is the following: The Municipal Council proposes the constitution of a kind of autonomous institution, renouncing its proprietorship in the theater and agreeing to other concessions, such as paying a sum which would correspond to the annual subsidy required for the maintenance of the theater. On the other side, the corporation of the box owners would have to renounce their joint proprietorship in the fifth tier and upper gallery. The boxes would either be bought up by the institution itself at a suitable figure, or, in the event of being unable to come to an amicable compromise, the owners would be expropriated, with the right reserved to each box owner, however, during a period of ten years, of hiring his own particular box at the usual rates. The institution would thereby become the proprietor of the whole theater and would attend to the management of it.

Time for carrying out this proposed program is divided into two periods. In the first period the theater would be entrusted to a mixed commission which would attend to all the legal and administrative arrangements for the foundation of the institution and operate in the meantime as if it were the institution itself. To this commission both the Town Council and the corporation of box owners would pay, during a period of three years from this year on, an annual contribution of 250,000 lire. The raising of the necessary funds for operating the institution would be obtained through a public subscription to which the box owners might subscribe by making free gifts of their own boxes.

Better Stage Facilities Needed

The box owners substantially agree to the project of the Town Council. But we do not approve the provisory arrangement for three years which puts off indefinitely the remodeling of the theater, which is the necessary basis of administrative reform. For it is no good hiding the facts. The theater is still as it was a century ago. On the stage, huge as it may appear, one can hardly move; there is lack of space above, beneath and on the sides. There is no modern mechanism for regulating scenery, light effects and so on. It is hard to believe that the electricians are obliged to regu-

late the lights without being able to see the stage.

The preparation of performances with such insufficient means requires enormous effort, and to obtain the excellent results which have in most cases been obtained one must work wonders. In such circumstances, the working of the theater is extremely fatiguing and excessively expensive. It is possible to give only a few operas and these must be repeated so often that the size of the audiences suffers. Moreover, nearly every year, scenery and costumes must be renovated, as there are no storehouses to keep them in. In reforming these matters we might well take example of the Metropolitan of New York.

If it were possible to perform every year about twenty or thirty operas, repeating those which proved to be the most appreciated by the public, the performances could attain the number of a hun-

dred or more each year, distributed over about six months. Thus the public, attracted by the variety of programs and the perfection of the execution, would more willingly attend the 100 performances given with the new organization than the fifty given with the old one.

We must, however, face the problem in all its difficulties and not recur to petty expedients by which we would merely give a new name to the old and unprofitable method of management. This is the opinion of the great conductor whom a Milan would desire to see the artistic director of the Scala, and who, better than any other living master, could be trusted to preserve its traditions—Arturo Toscanini. Toscanini would accept the honor and the burden of such a charge, judging by what we have been told, but only in the event of his being able to occupy the post with full satisfaction to his artistic conceptions.

No decision has been taken yet.

UBERTO D'ALCANTARA

Mayer Artists Engaged for Benefit Concerts

The United American War Veterans have arranged to give three concerts for the benefit of the association in Carnegie Hall, New York, on Sunday evening, Oct. 26, and at the Metropolitan Opera House, Philadelphia, on the afternoon and evening of Nov. 8. Among the artists who will appear will be Emma Roberts, contralto; Malcolm MacEachran, basso; Elias Breeskin, violinist; Philip Gordon, pianist, and Carlo Liten, the Belgian tragedian, all of whom have been engaged through their manager, Daniel Mayer.

Pacific Coast and Southern Tours for Winifred Byrd

Winifred Byrd, pianist, is on vacation at Belmar, N. J., prior to her transcontinental tour of next season. She is a devotee of rowing, swimming and tennis among other sports. She will appear in San Francisco, Los Angeles, Portland, Seattle and other cities on the Coast in joint recitals with Clarence Whitehill, and also with several orchestras. She is likewise booked with many clubs and universities in the South, where she achieved success last season. Her other bookings will include appear-

ances at Chicago, Boston, Scranton, Harrisburg and Altoona during January and February. She will also be heard at two recitals at Aeolian Hall, New York.

Strike of Theater Musicians Not Imminent

The sympathetic strike of New York theater musicians which was threatened last week, has not yet come to a head. Secretary Finkelstein of the Music Mutual Protective Association who communicated with by a representative of MUSICAL AMERICA said that while he could not give out any definite information at present, such a strike was not imminent.

Author of "The Perfect Wagnerite" to Lecture in America

George Bernard Shaw, famous playwright, who is almost equally eminent as a musical writer (*vide* his "Perfect Wagnerite"), may come to the United States next winter on a lecture tour.

SAN DIEGO, CAL.—At a recent studio recital given by the pupils of Mrs. Z. Rector Bevit, those taking part were Buena Mapson, Hazel Woods, Grace Gans, Lois Louise Kessell, Jap Hensley and Jack Butler.

SHORT PEDAGOGICAL MUSIC COURSE
BY
Effa Ellis Perfield

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Paris Streets Resound with Music to Celebrate Victory

Populace Gives Itself Over to Rejoicing for Two Days and Nights—Mariotte's "Salomé" Produced at the Opéra—Patriotic Performances in All the Theaters

Bureau of Musical America,
54, Rue Vavin,
Paris VI, July 15, 1919.

AFTER two days and nights of public music of all kinds, Paris has to-day resumed her normal life. The "Fête de la Victoire" has been celebrated. As in days before the Great War, the 14th of July was marked by an outburst of music in the streets, and orchestras were placed at almost every corner of importance. For forty-eight hours Paris has not slept, and, amid fireworks and illuminations of great beauty, the population has danced itself to exhaustion. A parade of the victorious allied troops took place yesterday morning, accompanied by the military bands of each regiment. The American naval band was especially excellent, and called forth bursts of applause from the waiting thousands. I was fortunate enough to find myself beside the bandmaster during a halt in the procession, and his masterly handling of his men, and the marked rhythm and perfection of the ensemble struck me forcibly. Later on the Scots' band came to a standstill in front of my balcony, and the bagpipes certainly held their part in the day's successes.

The Italian band's selections were extremely lively, and characteristic of Italian military music. Lastly came the French bands playing with a triumphant rhythm that thrilled the heart and brought tears to the eyes. There was no resisting the emotional glow that welled up from the soul of this overwrought and long-suffering nation as the cry of "Vive la France" rang out from the throats of her children. What a day of glory and rejoicing—of emotion and sadness! Yes, sadness—for the thought of the glorious dead was inevitably mingled with the thrilling appreciation of the living.

Ovation for Casadesus

Last night at the Trocadéro, Francis Casadesus gave his famous patriotic cantata, "Apotheose," for soprano and tenor solos, chorus and orchestra and brass band. As entrance was free to the public the crowd can be better imagined than described! The composer conducted his work with his usual *entrain* and Demougeot reaped a veritable triumph after the "Star-Spangled Banner," which is introduced toward the end of the piece. Casadesus was enthusiastically recalled and applauded, and he responded with

charming simplicity to the excited crowd. The Opéra put on "La Fête Triomphale," a dramatic poem (containing three scenes), by Saint-Georges Bouhélier. This work, with music by Reynaldo Hahn, who conducted, gained a triumphant reception, and the composer was recalled with enthusiasm. Needless to say, the immense *salle* was packed.

The Comique's program was varied, and all the artists gave of their best. Emma Calvé surpassed herself in the "Chansons de France," and her stirring and inspired interpretation caused general emotion. Marguerite Carré was recalled after her rendering of "Les Morts pour la Patrie." The author of this poem was killed at the front, shortly after he had written this work, and it has since been put to music by Henri Février. The fact of the author's glorious end lent additional interest and sympathy to the reception of this number. Clemenceau and some members of his family were suddenly perceived at the representation, and, in the intermission, he was the object of a patriotic manifestation.

Mariotte's "Salomé" Produced

The history of the composition of Mariotte's "Salomé," lyrical drama in one act, just given at the Opéra, is rather curious. Mariotte was a naval officer, and in 1896 he read Oscar Wilde's "Salomé" and was struck by the strangeness of the work. During his next vacation he completed his musical studies under Vincent d'Indy, and, feeling it his vocation to become a composer, sent in his resignation to the navy. Within three years he had completed his partition of "Salomé," when he suddenly found that Richard Strauss and his editor of Berlin had a monopoly on the text of Wilde's book. Strauss did not hesitate an instant to forbid Mariotte the right of having his work played at the Opéra, and even went so far as to demand that it should be destroyed. The composer then thought of giving it at the "Gaîté," under the directorship of Isola, but hesitated. Finally the coming of the war reduced Strauss' agreement to "a scrap of paper," and at last *Salomé* in its French form has been successfully received at the Opéra.

Mariotte's work reveals talent; the orchestration is solid and the harmonic combinations are unexpected and interesting, especially where the composer wishes to express the sensual delirium of *Salomé*. The composer understands thoroughly the logical development of his idea, and there are passages of very real sensibility. The personages are perhaps not quite distinctive enough, certain contrasts not being sufficiently marked. Rouché's mounting of the piece is remarkable. The orchestra, under Ruhlman, gave full value to the score.

Lucienne Bréval, excellent artist, created a remarkable picture of *Salomé*, making her an unhappy, almost pitiable, creature. Lapeyrette was heard as *Herodias*, while Grosse gained sincere applause as *Herod*. The tenor, Cerdan, sang with a certain authority the rôle of the prophet, while Louis Maris' sweet voice was heard in the rôle of the Syrian Captain. The dance of the "Seven Veils" was executed by Mlle. Delsaux.

Patriotic Performance in Nimes Arena

Among other interesting fêtes organized to celebrate the victory a representation arranged by the Paris Opéra at Nimes holds an important place. "Les Troyens" was given in the ancient arena of the city, on Saturday last, the artists holding the principal rôles being Mme. Cozateguy of the Scala, Milan; and Mme. Kieger and M. Franz, of the Opéra. The orchestra and chorus of 250 performers was under Ruhlman's bâton, and the stirring and majestic music of Hector Berlioz gained an enthusiastic ovation. Mme. Cozateguy, who replaced Lapeyrette, possesses a magnificent voice, remarkable for its power, warmth and suppleness, while the splendid organ of Franz seemed to gain in volume in the open air. He has never been heard to

greater advantage and has surely never gained a greater triumph.

On Sunday a special fête was held in memory of those fallen in the war. This consisted of "Les Perses," a "Cantata to the Fallen" and many accessories. Members of the Comédie Française, held the leading rôles, while Yvonne Daunt, of the Paris Opéra, arranged the ballets. This gifted young artist had ample scope for her talent, and the solo dances were executed with triumphal results. She also danced "La Mort d'Haase," by Grieg, and "Esperance," by Rubinstein. In the latter her success was shared by Mlle. Franck, of the Opéra. Finally Mlle. Daunt, having created with equal inspiration the dances of "Death and Hope," threw aside all trace of tragedy and gave herself up entirely to the joy of "Victory" (Saint-Saëns). Here the youth and fire of the dancer had full play, and the arena rang to the cries of enthusiasm and patriotic emotion. Ruhlman conducted.

A new singer was heard at the Comique last night in Marcelle Ragon, who made an excellent impression in the rôle of *Sophie* ("Werther"). Her voice is pure and fresh and she is a talented comedienne, possessing personal charm and grace.

MARGARET MACCRAE.

John Campbell to Re-enter Concert Field

John Campbell, the New York tenor who scored in various operatic appearances last winter with the Society of American Singers and the Aborn Opera Companies, will re-enter the concert field again. His managers, Haensel and Jones, are planning an extended concert schedule for him for the coming season.

PITTSBURGH IS HOST TO NOTED ORGANISTS

Twelfth Convention of the National Association Is Largely Attended

PITTSBURGH, PA., Aug. 9.—The twelfth convention of the National Association of Organists was held in Carnegie Institute from Aug. 5 to 8. After the formal opening Tuesday evening at Carnegie Music Hall the assembly adjourned to the Hospitality House of the Y. W. C. A. for an informal reception given by the Musicians' Club of Pittsburgh and the Tuesday Musical Club.

The convention program consisted of papers delivered by Frederick Schlieder, New York; Henry S. Fry, Philadelphia; Clifford Demarest, New York; Ernest M. Skinner, Boston; Frank E. Morton, Chicago; Robert Lawrence, New York; a demonstration of motion picture playing by Edward Napier at the Liberty Theater; organ recitals at Carnegie Music Hall by Charles Heinroth, Pittsburgh; Uselma Clark Smith, Philadelphia; Edwin Kraft, Cleveland; Sidney C. Durst, Cincinnati; Hugo Goodwin, Evanston, Ill.; Rollo Maitland, Philadelphia; also a performance of liturgical music by the male choir of St. Paul's Cathedral, Joseph Otten, conductor, and two business meetings, in which the constitution was discussed and adopted and officers were elected. A feature of the convention was a joint meeting of the organists and organ builders. The convention came to a close Friday evening.

E. G. DANKWORTH.

ZOELLNER QUARTET

Unprecedented event in annals of chamber music.

Ten concerts in ten consecutive Friday nights at Ebell Club Auditorium, Los Angeles, May 23 to July 25.

THE PRESS.



Los Angeles Times, July 27

The Zoellner Quartet closed their series of ten concerts at the Ebell Club Friday evening, playing to the largest audience of their season—a gratifying exemplification of the admiration which the Zoellners have aroused among the musical intelligentsia of the city. Joseph Zoellner, senior, his daughter and two sons played this final program in a manner which evinced a decided achievement. Ten concerts in ten weeks is a record for ensemble music, and the programs of the past ten weeks have been up to the high standard both for the new in art and the classical.—JEANNE REDMAN.

Los Angeles Examiner, July 26

In the brilliant closing concert of the Zoellner chamber music season last night Los Angeles testified enthusiastically to its interest in music of this intimate and beautiful form. It proved the climax in this unusual course, in which modern and classical works have been especially well contrasted, and testified vividly to the fine artistry of the musicians. It was a great personal achievement for the artists.—FLORENCE LAWRENCE.

Los Angeles Express, July 26

A large audience greeted the closing program of the Zoellner Quartet season at the Ebell clubhouse last night. The Zoellner Quartet by its ten or more performances in Los Angeles has become so well recognized as the exponent of the most polished effects known to ensemble art that further encomium is needless.—W. FRANCIS GATES.

Works Played.

Quartets—Haydn Op. 76 No. 1, Op. 74 No. 1, Seven Last Words of Christ quartet Op. 51 Mozart, Nos. 428, 458, 575 (Kochel), Beethoven Op. 74 No. 10, Op. 18 No. 4, Op. 18 No. 6; J. F. Fasch Sonata A Quatre (for quartet), Schumann Op. 41 No. 3, Schubert Op. 125 No. 1, Debussy Op. 10, Dohnanyi Op. 15, Malchevsky Op. 2, Franck quartet in D, Dvorak Op. 96, Brandts-Buys Romantic Serenade Op. 25, Naprawnik Op. 28, Frank Bridge Novelties and Two Old English Songs harmonized for quartet, Darius Milhaud quartet in C, Jules Mouquet Op. 3, Eugene Goossens's Two Sketches Op. 15, Alfred Hill quartet No. 1, Borodine quartet No. 2, G'azounow Op. 35, Handel Sonata in G minor, two violins and piano, Jean Baptiste Loeillet (1653-1728) Sonate A Trois, violin, viola and piano.

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Stadium Forces Produce "Aida" in Concert Form

A Hectic Performance Beginning Outdoors and Ending Indoors
—The Result of Too Few Rehearsals—Schubert's C Major
Symphony Heard Monday Evening—Other Concerts of
the Week

A HECTIC performance of "Aida" in concert form was given by the Stadium forces on Tuesday evening of last week. It began in the open air and ended in the college auditorium. It tried tempers, wilted collars, ruffled dispositions, sinned against Verdi's masterpiece in a number of ways and, in spite of everything, occasioned quantities of enthusiasm. That highly intelligent person, whoever he is, who reads the signs of the weather and decides whether the concerts should take place uncovered or under cover, can congratulate himself upon the glorious mess he made of things this time and the precipitation of a near-riot in the college building. It is not the first time this same individual has chosen to take his chances with a cloudburst, but at no previous time did the elements make such precious mock of him. In the face of lowering skies and ominous drops musicians and singers took the place on the bandstand, and hundreds, armed with umbrellas, were seated on the concrete steps. After some helpless glances at the sky, Mr. Volpe gave his "Star-Spangled Banner" exordium and then went ahead with Verdi. He got through the prelude and then came the deluge. The crowd gathered its skirts and fled and the musicians took to their heels. The commingled streams of the mob made for the Great Hall. Once inside the stuffy corridor they found the doors leading to the auditorium locked. Crowded by the increasing arrivals, with retreat cut off, they sweltered helplessly. As the temper of the throng began to vent itself in angry shouts and several women vacillated in their choice of hysteria or fainting the portals were unbarred and the audience room was stormed by a multitude, whose feelings were not soothed by the discovery that there were far too few chairs to go round. Some sat on window ledges, others stood. At about a quarter past nine "Aida" was begun all over.

Liberal Cuts Made

The score was liberally slashed, of course, to enable the audience to go home by eleven. Only the temple scene of the first act, the first scene of the second, and the two scenes of the fourth were left intact. Nothing remained of the Nile scene but the introduction, the duo of Aida and Amonasro and the close. But it is obviously impossible to blame anyone or anything for the ragged and slipshod character of much of the per-

formance, except the arrangement which places such grievous limits on the time granted Mr. Volpe for rehearsals. One cannot present a respectable "Aida" on such skimpy preparation as an hour or less affords.

A handful of Metropolitan choristers sang the ensembles with spirit and theirs was by much the best singing of the evening. That of the principals was in many cases barely audible, partly owing to their position with respect to the orchestra, partly to the acoustics of the hall, partly to their own deficiencies. Olga Carrara had the title rôle, and while some of her upper tones gave pleasure her voice sounded generally pinched and white and she sang unrhythmically and in defiance of pitch. The "O patria mia" air was mercifully eliminated. Lillian Eubank has in the past shown herself capable of much better things than the Amneris she offered this time. The curtailment of the opera deprived Ernest Davis, the Rhadames, of some of his best numbers. Nevertheless he sang the "Celeste Aida" and his share of the last act tastefully and with a voice of undeniable beauty and appeal. He was enthusiastically applauded. Earle Tuckerman worked conscientiously as Amonasro and his voice sounded best in the more lyrical passages of the rôle. Nicolas Zan was Ramfis and V. Herodas the King. Mr. Volpe conducted the glowing score with great spirit. With a chance for adequate preparation he would do it much better still.

H. F. P.

John Powell Conquers

Mr. Volpe followed up his excellent symphonic programs of the previous week with another, no less excellent, on Monday evening, Aug. 4, when the symphony was Schubert's glorious and heaven-soaring C Major—an unusual and most welcome addition to the "popular" list—and the other orchestral numbers the "Magic Flute" Overture, Moussorgsky's "Night on the Bald Mountain" and Tchaikovsky's "Romeo and Juliet." And to crown the joys of the occasion John Powell was soloist and his own delectable "Rhapsodie Nègre" the charger he rode to conquest. The wonderful young pianist has been resting of late and occupying himself not at all with pianistic operations. And he had a minimum of rehearsal with Mr. Volpe's orchestra. Nevertheless the intricate composition went off surprisingly well and, though a piano sounds about as persuasive in the open air as in a talking machine, the greatness of his virtuosity

and the thrilling spontaneity of his art told on the delighted audience. While this "Rhapsody"—as veritable a document of racial idealization as the Liszt rhapsodies—has all the elements of lasting popularity it may be doubted if any other pianist living could deliver it in such a burning, creative spirit or so completely in the likeness of a seething, passionate improvisation. The assertive power, ruthless fascination and almost sinister beauty of the composition steadily expand and deepen on acquaintance. Before the audience's applause would be finally stilled Mr. Powell had added his "Banjopicker" and "Poème Erotique."

By hastening the tempi and by judicious cuts Mr. Volpe somewhat reduced the "heavenly length" of the Schubert symphony. The interpretation was, all told, commendable and in the spirit. The "Night on the Bald Mountain" aroused an unaccountable amount of enthusiasm, though it is far from the Moussorgsky of "Boris." This tonalized Russian "Walpurgisnacht" suggests a diminutive reproduction of Berlioz in those satanic moods of his which are now *vieux jeu*.

H. F. P.

Mme. Namara as Soloist

Quite the largest audience of the season attended the concert Thursday evening, when Mme. Namara was the soloist. The orchestra gave an excellent performance of Tchaikovsky's Fourth Symphony. It is apparent that the "symphony evenings" are exceedingly popular and, with the added attraction of a soloist such as Mme. Namara, the huge audience was not so surprising after all, but eminently gratifying. In addition to the Tchaikovsky number, which was excellently played, the orchestra was heard in Berlioz's "Benvenuto Cellini," Smetana's "Ultava" and Weber's "Invitation to the Dance" and the "Ride of the Valkyries."

Mme. Namara sang the "Ah! fors è lui" in its entirety, the "Manon Gayotte" and "The Last Rose of Summer," the latter to her own piano accompaniment. Mme. Namara was applauded heartily and presented with numerous beautiful bouquets of flowers. This was one of her most successful recent appearances in New York.

D. L. L.

On Wednesday night, Aug. 6, Henry Hadley was guest conductor for the third time, offering works by Beethoven and Wagner besides several of his own compositions.

Three Soloists Score

Three soloists appeared on Friday night, Sada Cowen, pianist, who played Liszt's Hungarian Fantasia with considerable success; Dicie Howell, soprano, who won great applause for her singing of the "Queen of Sheba" aria, and Martin Richardson, tenor, whose real Italianesque singing of "Che gelida manina," from Puccini's "Bohème" created a fine impression. The soloists were obliged to add extras. The orchestral offerings included the Overture to "Mignon," Thomas; "Pagliacci" Fantasia, Leoncavallo; "William Tell" Overture; two "Jewels of Madonna" Intermezzi, Wolf-Ferrari, and the "Faust" Ballet Music, Gounod.

Saturday night, Aug. 9, was popular night, with Jean Barondess, soprano, and Cantor Bernard Woolff, tenor, as soloists. Miss Barondess offered the air of "Salomé," from Act I of Massenet's "Hérodiade," and Cantor Woolff was heard in a Hebrew number and "E lucevan le stelle," from Act III of "Tosca." The orchestral numbers were the Overture to Suppe's "Light Cavalry," Brounoff's oriental suite, "Palestine," which had its first performance; Enesco's "Roumanian Rhapsody," for the first part of the program, and, on the second, the Overture to Offenbach's "Orphée aux Enfers," Tchaikovsky's Andante Cantabile, and a Russian folk song, "The Song of the Volga Boatmen." The program was brought to a close with Ippolitov-Ivanov's "Caucasian Sketches."

Sunday night, Aug. 10, brought forth three soloists, Arthur Middleton, bass; Vivian Holt, soprano, and Ernest Davis, tenor, and a miscellaneous program by the orchestra. Mr. Middleton, who was formerly of the Metropolitan, sang an aria from "The Barber of Seville," Miss Holt, an aria from "Louise," and Mr. Davis, a *romanza* from "Rigoletto." The orchestra began with Mendelssohn's Overture to "Ruy Blas," and offered besides a fantasia on "Cavalleria Rusticana," the "Sylvia" ballet suite of Delibes, the Beethoven "Lenore" Overture, Liszt's Hungarian Rhapsodie No. 6 and Lacome's "Marche Tzigane."

NOTED ARTISTS IN SACO VALLEY EVENTS

Annual Festival at Bridgton, Me.,
Presents Prominent Soloists
in Two Programs

BRIDGTON, ME., Aug. 10.—The Saco Valley Festival took place on the afternoon and evening of Aug. 6 in Festival Hall. Two huge audiences filled the auditorium to its capacity and gave free rein to their enthusiasm over the admirable work of the participants. These comprised Charles Harrison, Marie Sundelius, Beulah Gaylord Young, the Columbia Stellar Male Quartet, Richard Stell, cellist; Arthur Loesser, pianist. Alfred Hosken Strick was director of community singing. Many from Bridgton, Harrison, North Conway and Fryeburg were in the Community Chorus.

The afternoon concert began with the singing of "America." But the first outburst of enthusiasm was for the Stellar Quartet, composed of Charles Harrison and Reed Miller, tenors, Andrea Sarto and Frank Croxton, basses. Few quartets have given so much pleasure by the blended beauty of their voices or such fine shading and balance in their singing.

Beulah Gaylord Young charmed by her beautiful soprano voice in several groups of songs and later was heard in "Carry Me Back to Old Virginny," accompanied by the quartet and Mr. Strick, the cellist. But she was likewise effective in Rachmaninoff's "O Thou Billowy Harvest Field."

Among the attendants at the evening concert was Olive Fremstad, who has so liberally patronized these festivals in the past. The high water mark, musically, of the occasion was the work of Charles Harrison, who sang a group of five songs with splendid effect. Notably fine was the tenor aria from "La Bohème." His other numbers included "I Did Not Know" and a "Serenade." Mr. Harrison's voice has grown in beauty and charm. It is appealing and the singer employs it with consummate artistry. He sang everything with exceptional taste and great interpretative power, whether the number was of a lyrical or dramatic nature. He earned a great ovation.

Marie Sundelius, in her finest form, disclosed her ravishing soprano in an air from "Bohème" and in a number of songs including Norwegian and Swedish folk melodies. The audience demanded of her many encores which she graciously granted.

Several piano pieces played by Arthur Loesser revealed to advantage that pianist's technique and deep artistic nature. He is a true piano poet. Praise is due likewise to Mr. Strick for the fine singing of his Community Chorus and to Marjorie Scribner for her accompaniments.

Boston Soprano Marries Baltimorean
HUNTINGTON, W. VA., Aug. 11.—Margaret Neece, soprano, formerly of this city, was married to C. H. Stein of Baltimore, Md., on the morning of Aug. 2, in St. Joseph's Catholic Church, by the Rev. Father H. B. Altmayer. Miss Neece is a graduate of the New England Conservatory of Music.

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ELSHUCO TRIO IS NOW RECONSTITUTED

Aurelio Giorni and Reber Johnson
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William Willeke



IN the death of Richard Epstein, pianist, the Elshuco Trio lost a distinguished and widely known member, whose place it has been no easy matter to fill. For a month or more his condition was realized to be hopeless, and with this sad knowledge Willem Willeke, 'cellist, faced the necessity of finding someone to succeed his valuable colleague. It is now announced that Aurelio Giorni, the distinguished Italian pianist, will occupy the post left vacant by Mr. Epstein's passing.

Mr. Giorni has gained a reputation abroad and in this country as an artist of fine musical intelligence and pianistic gifts and one particularly qualified by temperament and experience for the exacting work of ensemble playing. In securing this much admired musician, Mr. Willeke considered himself extremely fortunate.

Another change in the personnel of the Trio was made necessary at the close of last season, when Samuel Gardner, the violinist, retired. He is now succeeded by Reber Nettleton Johnson, a prominent violinist of New York and Chicago, long identified with chamber music.

Both Mr. Willeke and Mr. Giorni are well known to New York audiences; the former by his appearances as solo 'cellist with the New York Symphony, his ten years' membership of the Kneisel Quartet, and by his own solo recitals as well as his playing with the Elshuco Trio.

Mr. Giorni has given a number of successful Aeolian Hall recitals and is gradually coming into prominence as a composer. During the war he succeeded Percy Grainger as solo pianist with the 15th C. A. C. at Fort Hamilton.

Mr. Johnson, the new violinist of the Trio, was born in Ohio. He received all of his musical training in this country, having studied since his eighth year with David Mannes. At the Chicago Musical

College he won a free scholarship with Theodore Spiering, with whom he studied for a year. Later he returned to New York, where he has been associated in work with David Mannes, and has also studied with Jacques Thibaud. At the Mannes school he played with Pablo

Music, Cincinnati, Ohio; Houston Conservatory of Music, Houston, Tex.

A number of musical establishments throughout the country are also assisting the Board by teaching the men various branches of the music trades, such as piano manufacturing, tuning, piano salesmanship, and so on. A. T. M.

DOROTHY FOX SUMMERING

Soprano Spends Her Season of Rest at
Lake Mahopac



Dorothy Fox, Soprano, at Lake Mahopac

Dorothy Fox, the New York soprano, is spending the summer at Lake Mahopac, N. Y., after a crowded concert season. Miss Fox sang at numerous camps and hospitals during the past winter, and expects to resume her activities in the fall. She has a number



The Reorganized Elshuco Trio. (Upper Left) Aurelio Giorni, Pianist; (Lower Left) William Willeke, 'Cellist; (Above) Reber N. Johnson, Violinist

Casals the Brahms Sextet for strings and has also played with the New York Symphony among the first violins. His audition with Mr. Willeke, which resulted in his engagement for the Trio, was arranged for him by the late Richard Epstein, who greatly admired his playing. From June, 1918, to May, 1919, Mr. Johnson played for the wounded soldiers in French hospitals.

Thus reorganized, the Elshuco Trio will shortly begin its rehearsals for next season's concerts. The summer work is to be done at Blue Hill, Me., where Mr. Willeke's vacation home is located. A series of three concerts is announced in Aeolian Hall during the winter, and appearances will be made in Boston, Chicago, Pittsburgh, Philadelphia, Detroit, Cleveland, Omaha and several other cities.

of engagements already scheduled. The soprano is devoting much of her time to tennis, golf and aquatic sports.

Ottokar Malek to Teach at Ganapol School in Detroit

Boris L. Ganapol, director of the Ganapol School of Musical Art of Detroit, Mich., announces the engagement of Ottokar Malek, the Bohemian pianist, as head teacher of the artist pianoforte department. Mr. Malek is not a stranger in the musical world of Europe and America, as he has been known for a number of years as a gifted concert pianist and teacher. He is a graduate of the Prague Conservatory, studying later with Alfred Gruenfeld, and subsequently with Leschetizky. For several seasons Mr. Malek held the professorship at Eichelberg Conservatory in Berlin, besides being one of the conductors of the Berliner Tonkünstler Orchestra, of which Richard Strauss was then the first conductor. In 1902 Mr. Malek came to the United States and won recognition while touring this country and Canada. Since 1908, his time has been devoted mostly to teaching and coaching pupils for the concert stage. Mr. Malek will begin teaching at the Ganapol School about the middle of September.

TACOMA, WASH.—Mrs. Frances A. Dailey, supervisor of music for one of the school districts of New York City, is a guest for the summer on Puget Sound, visiting old friends in Tacoma and Seattle.



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WASHINGTON, D. C., Aug. 13.—The Federal Board for Vocational Education has a strong ally in the musical conservatories and music schools of the country. Many of these institutions are directly co-operating with the board in teaching disabled soldiers to become vocal and piano teachers, and where talent exists developing their voices in order that they may earn a living as vocalists.

According to the announcement of the board, the following institutions have already volunteered their assistance: San Diego Conservatory of Music, San Diego, Cal.; New England Conservatory of Music, Boston, Mass.; MacPhail School of Music, Minneapolis, Minn.; Brooklyn School of Music Settlement, Brooklyn, N. Y.; Cincinnati College of

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STOCKBRIDGE, MASS.—Florence Moxon, pianist, was heard recently in recital in Heaton Hall.

MILWAUKEE, WIS.—Elsa Kellner, soprano, was soloist at the fourth open-air concert of the Wisconsin Club.

INDIANAPOLIS, IND.—Johann Berthelsen, who has been teaching singing in this city for a number of years, has removed his studio to New York.

BUFFALO, N. Y.—Edna Ingomar, contralto, of this city, has been engaged as soloist at the Church of the Divine Paternity, New York.

GALESBURG, IND.—Arlene Lowderman, pianist, pupil of Mrs. W. J. Tyner, was heard recently in recital, assisted by Herbert Lowe, baritone.

FORT WAYNE, IND.—Director E. J. Germann of the local branch of the Sherwood School recently presented in recital Mildred Lorie Studebaker, pianist.

STOCKBRIDGE, MASS.—Jacques Gordon, violinist, and Carlos Buhler, pianist, were heard in recital in the Town Hall on the evening of Aug. 9.

MONTREAL, CAN.—For the appearances of Sousa's Band at Dominion Park the last half of last week, Cedia Brault, contralto, was engaged as soloist.

BOSTON, MASS.—Willy Thelen, tenor and teacher of voice, is spending a fortnight in the White Mountains with his family.

WHATELY, MASS.—Soloists at a vesper service and organ recital on Aug. 3 were Mrs. R. C. Howes, Fred W. Bardwell, vocalists; Anna Bess Dickinson and Ansil Dickinson, violinists.

BUFFALO, N. Y.—William J. Gomph, who is organist and choir director at the Lafayette Presbyterian Church, recently gave a recital at Rutgers College, New Brunswick, N. J.

SALT LAKE CITY, UTAH.—Hugh W. Dougall, supervisor of music in the public schools, is enrolled at Columbia University for special musical courses at the summer school.

KANSAS CITY, MO.—Louis R. Flint, who has been for some years organist at the Liberty Theater in St. Louis, has resigned to accept a similar position at the Newman Theater in this city.

BROOKLYN, N. Y.—Lillian Carpenter, formerly organist at the Bay Ridge Presbyterian Church, has resigned to accept a similar position at the Lutheran Church of the Incarnation, Brooklyn.

KEYPORT, N. J.—George M. Collins recently gave an anniversary recital at the Baptist Church. He was assisted by Evelyn Bedle, Kenneth Hand and Mrs. W. A. Danforth.

MONTREAL, CAN.—Ruth Pryce, violinist, and Cedia Brault, contralto, assisted by Victor Desautels, tenor, and Victor Brault, pianist, gave a concert at the Chateauguay Boating Club last week, which was highly successful.

PITTSBURGH, PA.—The Pittsburgh College of Music announces that John Colville Dickson will head the voice department, W. K. Steiner the piano and organ department, and Jean de Backer the violin and viola department for the coming season.

NEW ORLEANS, LA.—Two interesting song contests took place in the State Normal School at Natchitoches, La., during the week of July 27. The first of these was a popular song contest between four groups of students, the special point of competition being the composition of a loyalty song relating to the Normal School. Originality and appropriateness of the words and the rendition of the song by the girls of the dormitory class won for them an easy victory. The Boys' Club came in second.

MONTPELIER, VT.—W. A. Briggs recently gave an organ recital at Bethany Church. The occasion was in recognition of the generous act of James M. Boutwell in having the organ renovated. Mr. Briggs's program included numbers by Gounod, Luigini, Wagner and Kowalski.

SAN JOSÉ, CAL.—Much interest is being taken in the forthcoming outdoor production in the California Redwood Park of "The Soul of Sequoia," a pageant, drama and opera, conceived by two San Joséans, Don W. Richards, librettist, and Thomas Vincent Cator, Jr., composer.

CINCINNATI, OHIO.—K. O. Staps, organist at St. Paul's Cathedral, sailed for England on Aug. 6. He will remain in London until the end of the year and then go to Paris for special work with Widor. His place will be filled during his absence by his pupil, Jeanette Butler.

SACRAMENTO, CAL.—The following teachers presented pupils in recital during the past month: Mrs. W. H. Dunster, Mrs. Albert E. Hart, Ruth Pepper, Lillian Rothholtz, Jean Barnes, Marion Johnson, Christine Matson, Ida Shelley and Irene Manning.

BURLINGTON, VT.—Charles Lee Tracy of New York, whose summer home is at Shelburne, Vt., and who is head of the piano department of the Summer School, is giving a series of Sunday afternoon organ recitals at the Methodist Church at Shelburne.

BURLINGTON, VT.—Prof. Edwin Lathrop Blake, a member of the faculty of Oberlin College, Oberlin, and also on the faculty of the Summer School at Middlebury College, gave a program of his own compositions at St. Paul's Church in this city on the evening of Aug. 3, after the service.

SHELburne, VT.—A concert was given before a large audience at Trinity parish house recently for the benefit of Trinity Church choir. Marion Keeler, soprano, of Burlington; Miss Harriss, harpist, who is spending the summer in Burlington, and Miss Taylor, reader, gave the program.

ROCKFORD, ILL.—Marion Welch, voice and piano teacher and member of Mendelssohn Club, has entered the War Camp Community Service and is now director of girls' club work at Bethlehem, Pa. Miss Welch is a pupil of Frank La Forge, Harrison Wild and of Maestro Beduschi of Chicago.

BURLINGTON, VT.—An enthusiastic audience heard the recital given at Howard Relief Hall by the Music and Dramatic Club of the Summer School, given Aug. 1. Vocal numbers were offered by Mrs. George Wilder and Mrs. War. The pianists were Miss Wright, Miss Slayton, Mr. Russell and Mr. Greene.

BROOKFIELD, CONN.—Gladys Barnett, of the Brookfield Summer School of Singing, gave an organ recital at the Congregational Church on the evening of Aug. 4. She was assisted by Mrs. Elizabeth Mesick Youmans and Mary Frances Scott, sopranos; Mary Bray, contralto; David Pike, tenor, and Fred Wyatt, baritone.

ALBANY, N. Y.—Alexander Henneman of St. Louis will give a free normal course of lectures for music teachers at the Academy of Holy Names, beginning Aug. 25. His lectures will be on "Progressive Theory" and will be especially intended to interest music teachers in obtaining the credit system for music in the public schools.

SAN JOSÉ, CAL.—Cleo Parmalee, formerly connected with the music department of the San José High School, has returned to her home in Gilroy after a year spent in Y. M. C. A. entertainment work in France. Howard Harold Hanson, the newly appointed dean of the Pacific Conservatory of Music, is spending his vacation at the home of his parents in Wahoo, Neb. Daisy Lockwood Brinker, a prominent pianist and organist of this city, is visiting in Denver.

TOPEKA, KAN.—President P. B. Womer of Washburn College has announced the appointment of Ruth E. Butler as head of the department of public school music at the college for the coming year. Miss Butler has been on the faculty of the Ithaca Conservatory of New York, where she received her education.

COLUMBUS, OHIO.—Pupils of Alma Mohr appeared recently in recital. Those taking part were Virginia Gill, Dorothy Tees, Dorothy and Olga Gerwig, Emily Braun, Katherine Spence, Edna Wolfe, Sarah and Julia Harrison, Helen Dresher, Ruth Johnson, Dorothy Lewis, Elizabeth Mohr, Evelyn Gallagher, Mrs. R. C. Tullar and Mrs. F. M. Bailey.

PORTLAND, ORE.—Mrs. Bertha Tate-Shaw and Dorothy Fox arranged an interesting program for a dinner given in honor of Claire Baker, who will soon be married to Robert Mullen. Eva Olivotti of the Alcazar Musical Company sang a number of excerpts from operas, which are being presented at the Alcazar, and Eunice L. Smith was heard in popular numbers.

BURLINGTON, VT.—John W. Nichols, head of the vocal department of the Summer School, is giving a weekly lecture-recital. Last week his program was on opera numbers, ranging from the seventeenth century to the modern school. This week he gave a Debussy program. His weekly programs have proven very popular and are now given in the university gymnasium.

PORTLAND, ORE.—A pleasant musical program was given recently by Albert Gillette, accompanied by Mamie Helen Flynn, at the home of Mrs. Thomas H. Beverly. The affair, which was attended by several hundred women, was for the benefit of the women's building of the University of Oregon. Several musicals have been given for this purpose and have been very successful in raising funds for the new building.

ALBANY, N. Y.—Benjamin Whittam has resigned as organist at the First Lutheran Church and as orchestra director at Harmanus Bleecker Hall and gone to Albany, Ga., where he will be organist at the First Baptist Church and will also be conductor of an orchestra. Katherine M. Wentrick, who has been organist at the Calvary Evangelical Church for the past six years, has been engaged as his successor. August Mertens, tenor soloist at St. Paul's Church for twelve years, has resigned because of conflicting musical activities.

ROCKFORD, ILL.—Many Rockford musicians have closed their studios for the summer. Among these are Mrs. Chandler Starr, president of Rockford Mendelssohn Club; Marion Johnson, organist at Emmanuel Lutheran Church; Myron Barnes, voice teacher; Maude Fenlon Bollman, voice teacher; Gerda Seedoff, soprano, who is in New York coaching with Maestro Alberto Bimboni; Lena Davis, teacher of piano; Ruth Lundeen, soprano; Mrs. Laura Grant Short, director of the music department of Rockford College.

TOPEKA, KAN.—Mary Petrick presented her pupil, Eileen Haverfield, in a certificate recital Aug. 2 in her studio in the Smith Building. Helen Hogeboom, well-known Topeka voice teacher, has accepted a position in Monticello Academy, at Godfrey, Ill., and will leave to take up her new duties early in September. Miss Hogeboom, who is a lyric soprano, studied in Chicago and Boston, and afterward spent two years abroad. For a number of years she was connected with the Fine Arts department of Washburn College at Topeka, and since that time has had a private studio. For the past year she has been soloist in the Central Congregational Church.

TOPEKA, KAN.—Helen Phipps presented a number of her pupils in a violin recital on the morning of July 29 at the Orpheum Theater. The program was given by Cecil Porter, Marie Schlegel, Jack Fleming, Scott Schwartz, Garland Hartwell, Walter Dawson, Doris Richerter, Katherine Archinger, Ruth Early, Alice Voiland, Alberta Rosen, Nelle Smith, Elizabeth Anderson and Katherine Jordan.

PORTLAND, ORE.—Merle Kepler, who was formerly a member of the Whitman Conservatory faculty, has been studying at the Institute of Musical Art in New York City, will return to Whitman in September, where she will teach organ and piano. She studied with William Carl of New York in organ and Alberto Jonas, piano. The organization of the Girls' Victory Chorus at Vancouver, Wash., has been completed. Miss Christy will have charge of the chorus temporarily. Grace Hill, who is expected to arrive in Vancouver in a short time, will have permanent supervision of the work.

ALBANY, N. Y.—An evening of music was recently given at the summer school at the New York State College for Teachers. Those who took part in the program were Edward Hinkleman, violinist; Richmond H. Kirtland, tenor; Dr. Harold W. Thompson and T. Frederick Candlyn, pianists; Mary E. Whish and Agnes E. Futterer, sopranos. The accompanists were Mrs. R. H. Kirtland and Dorothy Hinkleman. Russell Carter led the community singing. Dr. Thompson is giving a weekly series of organ recitals for the students at the First Presbyterian Church.

NEW BRITAIN, CONN.—Harold Sjolander, for many years organist at the Swedish Lutheran Church, has resigned and will leave shortly for Brockton, Mass., where he is to be organist of the Swedish Lutheran Church. A farewell social was given in his honor at the church and Rev. Dr. S. G. Ohman presented a purse to Mr. Sjolander on behalf of the congregation. Emil Larson, president of the Luther League, spoke briefly to express the thanks of that organization and its best wishes. Thereon W. Hart furnished an interesting program of piano music and Adele Ohman sang.

PORTLAND, ORE.—The musical bureau of Portland, of which there are three at present, are busy preparing plans for the coming season. The Steers-Coman announcements are eagerly awaited. Lois Steers is in Tacoma at present furnishing the artists for the summer concerts given under the management of the Civic Amusement Activities of that city. May Peterson was to have sung in the Stadium on July 31, but the concert was postponed on account of rain.

Oliver O. Young, manager of the Ellison-White Musical Bureau, will make his announcements in a few days and promises a notable season.

PORTLAND, ORE.—Laurence A. Lambert, general manager of the Western Musical Bureau, has made public a few of his attractions for next season, but the list is not yet complete. He will present Alice Nielsen, soprano, for whom he has the exclusive Western rights for all territory west of the Mississippi. He has also secured Lambert Murphy, tenor; Sophie Braslau, contralto; Jascha Heifetz, violinist; Alma Gluck, soprano; Efrem Zimbalist, violinist, for parties Northwestern United States and Western Canada territory. This is only preliminary announcement. Mr. Lambert has established a big artists' course in Winnipeg, in addition to the courses he will maintain in Portland, Seattle, Vancouver, Victoria and Spokane. He will also run smaller courses and individual concert attractions in cities in Western Canada and the North Pacific states.

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HAROLD MORRIS'S "POEM" PLAYED BY TWO ORCHESTRAS



Photo by Brown Bros.

Harold Morris

Harold Morris, the young pianist and composer, came into prominence last season, when two leading symphony orchestras played his "Poem." Mr. Morris is a graduate of the University of Texas, and the Cincinnati Conservatory of Music, later becoming a member of the staff of that institution. At an early age he began to compose and to go deeply into the technical study of composition and orchestration. A little over three years ago he came to New York, since which time he has done serious work in composition, and also in adding to his repertoire and the general maturity of his art. Last December the Cincinnati Symphony Orchestra, under the directorship, played Mr. Morris's "Poem" as one of the first American works on his programs. In March the "Poem" was given its New York hearing, when it was played by the Philharmonic Symphony Orchestra under the leadership of Stransky.

MUSICIANS BAN "SHOP TALK"

Topic But That Acceptable Among Artists at Musicolony

WESTERLY, R. I., Aug. 10.—Musicolony, situated at no great distance from Westerly, is a picturesque spot in the heart of the woods, overlooking a lake on one side and the Atlantic on the other. With the assistance of Pauline Bernburger, pianist and his secretary, Franklin Lawson, the tenor, has gathered together a hundred or more artists who have bought land and put bungalows of various kinds. In a few years twenty-five bungalows were sprung up, and among the householders are Arthur Middleton, basso;

Hans Kronold, 'cellist; Mrs. Viola Waterhouse Bates, soprano; Mme. Olga Severina, 'cellist, of Niagara Falls; Charles Gries, piano teacher, of New York; Mrs. Howard Hamilton Baker, contralto, of Buffalo, N. Y.; Elsie von R. Owen, violinist, New York; Elmer Joyce, organist and teacher of singing, Bridgeport, Conn.; Arpad Rado, violinist, Leonia, N. J., and Mrs. Emma Damburcani, teacher of singing. Others who have bought lots, but have not yet built upon them, are Katherine Lincoln, Caroline Mihr-Hardy, Vera Curtis, Fitzhugh Haensel, Lambert Murphy, Frederick Martin, Margaret Keyes, Reed Miller, Nevada Van Der Veer, Charles Gilbert Spross, Frederick Haywood, Messrs. Chadwick and Stock, Walter Anderson, Gina Ciaparelli-Viafora, Esperanza Garrigue, Marie Cumming, Walter Bogert, Susan S. Boice, Arthur Turner and John Adam Hugo.

With such a list of inhabitants, it might seem that Musicolony would become a "Bayreuth of America," but, on the contrary, never a note, never a trill from a feminine throat nor a growl from a masculine one, invades the air. Occasionally the sound of a piano is heard but it soon loses itself.

One would think to find in such a place concert organizations, quartets of various kinds, choruses and the like, but there is nothing of this. The inhabitants of Musicolony talk, when they do talk at all, of everything *except* music. Each one keeps to himself his own fame, his own opinions, his own desires and his own voice.

G. V.

Acquaintance with Caruso Worth \$5,000

R. E. Johnston, concert manager, filed a suit through his attorneys in the Supreme Court on Aug. 8 against Julius Steger, a former opera singer. Mr. Johnston says that he was asked to turn his acquaintance with operatic stars to the advantage of the defendant on April 1, 1918. He alleges that Steger represented himself as acting for motion picture interests which wanted Enrico Caruso for their productions. According to Mr. Johnston, Steger agreed to pay him whatever commissions he might secure through the signing of the operatic star, if only Johnston would introduce him and use his influence to induce Caruso to appear on a film.

Mr. Johnston says that the introduction was given and that Caruso was booked for two cinema films, and appeared in them. Since then, says Mr. Johnston, the defendant has received \$5,000 commissions which should have been paid to him, the plaintiff.

Wins and Gendron to Remain Abroad Until January

Louis Wins and Edouard Gendron, the French violinist and pianist, who gave a series of sonata recitals in Carnegie and Aeolian Halls, New York, last season, have cabled their manager, Daniel Mayer, that, owing to the number of engagements for which they have been booked in England and France, they will not be able to arrive in America before the end of the year. Accordingly the bookings which Mr. Mayer had already made for the fall will be postponed until some time in January, February or March.

SINGERS APPEAR AT POLICE FIELD DAY

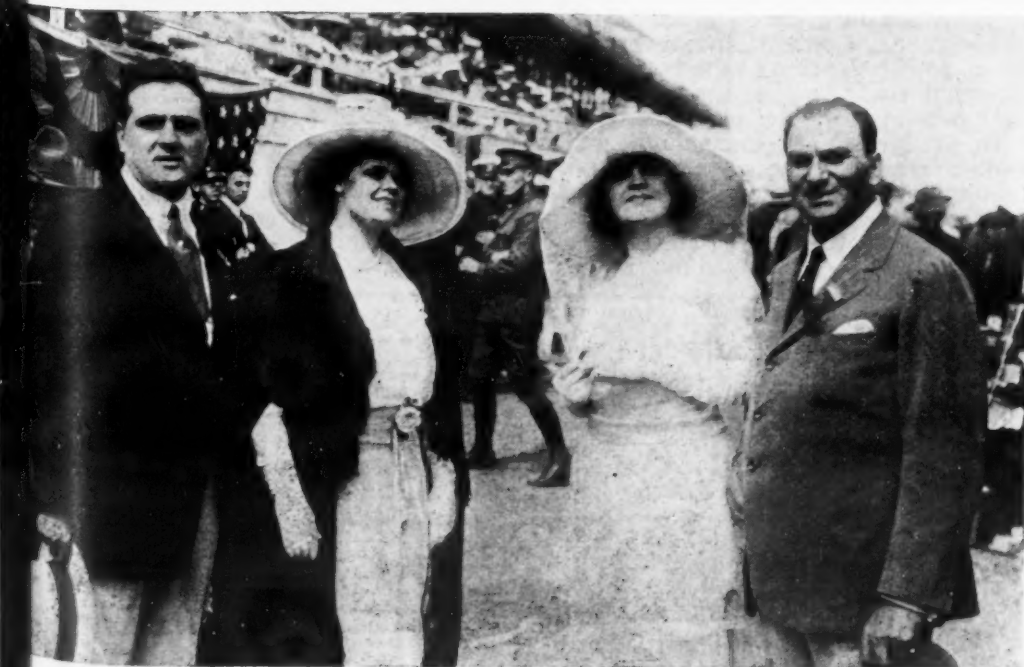
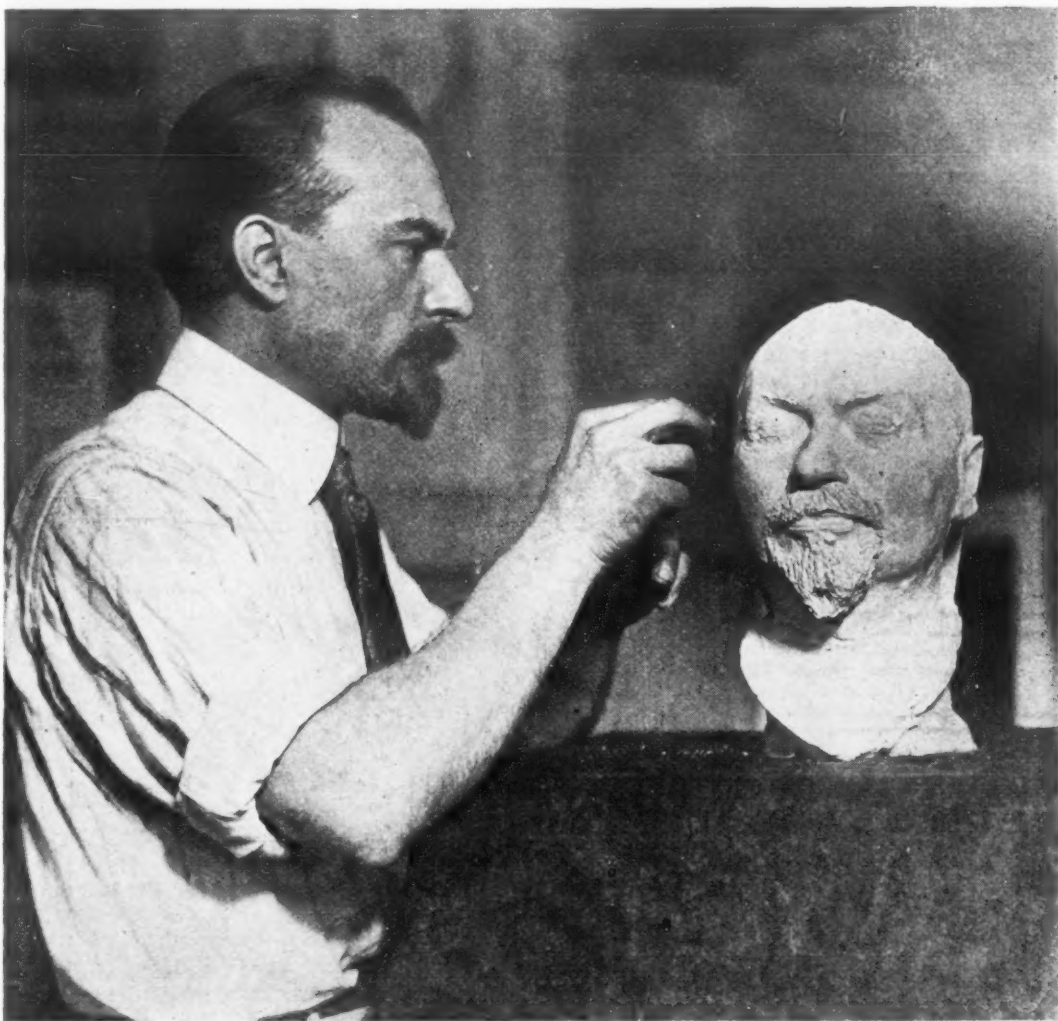


Photo by Bain News Service

the Police Field Day given at the Sheepshead Bay Speedway on July 26, a number of prominent singers took part. The above picture shows Riccardo Ponselle, baritone of the Chicago Opera Company; Della Baker, coloratura soprano; Ponselle, dramatic soprano of the Metropolitan, and William Thorner, the New vocal teacher, who trained Misses Baker and Ponselle.

May Erect Memorial to Hammerstein



© by Graphic News Bureau

A DEATH-MASK that will be used in the construction of a monument to Oscar Hammerstein is now being made by Robert G. Eberhard, sculptor, under a commission given to him by the widow of the impresario.

It is believed that the memorial monument will be erected in the vicinity of Times Square.

HAMMERSTEIN ESTATE GOES TO HIS WIDOW

Amount Not Large, as Much of His Property Was Already Deeded to Children

The will of the late Oscar Hammerstein was filed for probate on Aug. 8 by Edward Lauterback, attorney for the late impresario, and his widow, Emma Swift Hammerstein. By the terms of the will everything that Mr. Hammerstein possessed at the time of his death is left to the widow. The estate, which is not so large as was popularly supposed and which, for the main part, consists in an equity in the Manhattan Opera House, yielded Mr. Hammerstein, nevertheless, an annual income, above all taxes and overhead charges, of about \$10,000 a year. The patent rights to the cigar-making machinery on which the impresario worked for many years and which, it was thought, would realize him a large fortune, are of doubtful value now, as many of the inventions still remain to be perfected.

Mr. Hammerstein transferred his interest in the Republic Theater to his son Arthur about a year ago. This property, therefore, is not affected by the will. Al. H. Woods's lease of the Republic gives Mr. Hammerstein an interest in the profits of the house, and this lease still has some years to run. The equity of Mr. Hammerstein in the Rialto Theater was made over to his daughters, Stella and Mrs. Rose Tostevin, at the same time that the Republic was given to Arthur.

The operation and conduct of the theatrical properties of the late Mr. Hammerstein will not be materially affected by reason of his death. The ownership of the Lexington Avenue Opera House, which was the last theater he built, and where he hoped to give grand opera some day, was given by the courts to the Manhattan Life Insurance Company, which held a mortgage on the house.

Henri Scott's Tribute to Oscar Hammerstein

Henri Scott, the American basso, paid the following tribute:

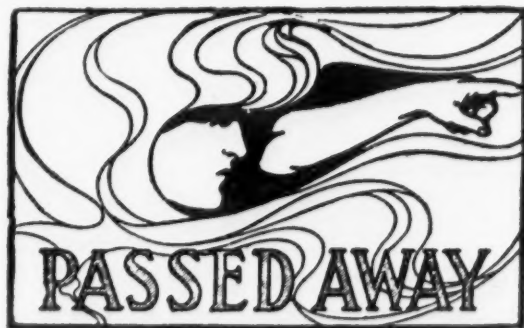
"I want to say that I am indebted to Oscar Hammerstein for launching me in grand opera at the Manhattan Opera House, ten years ago. I had engaged passage for Hamburg and intended to

commence my career in Germany. One Saturday night I happened to attend a performance of 'Le Jongleur' and 'Bill' Guard introduced me to Oscar, who said he had heard good things about me, and asked me to come and sing for him, which I did, and was engaged the next day. He always kept his word with me and gave me my debut in a good rôle, and during my first season I was associated with Mary Garden, Tetrazzini, Renaud, Sammarco, Dalmorés and others, which was as good as being in a small European theater two or three years.

"So I am one who will say, with entire sincerity, 'May he get in the beyond what he may have missed on this sphere; and would that some of us could inherit his marvellous optimism.'"

Hallette Gilberté Scores at Northport (Me.) Concert

NORTHPORT, ME., July 29.—All records for attendance were broken at the Northport Country Club on July 27, when a large audience was present to hear Hallette Gilberté of New York, who is spending the summer at Lincolnville Beach. He played his own compositions, assisted by Mrs. Ogarta Rose Rugg of Philadelphia, who was heard in "The Valentine," "Evensong" and "Ah Love But a Day," with Mr. Gilberté at the piano. These songs lost nothing of their beauty in this performance, being charmingly sung. The accompaniments are in themselves solos. Ovational applause was accorded to both soloist and composer.



Palmiro Aleotti

OMAHA, NEB., Aug. 1.—Palmiro Aleotti, twenty-nine years old, tenor with the San Carlo Opera Company, died of heart failure last week while being held pending investigation of his sanity.

Herta Foerster

Herta Foerster, the last member of Mozart's family, his niece, died recently at Elberfeld, Germany, at the age of seventy-five.

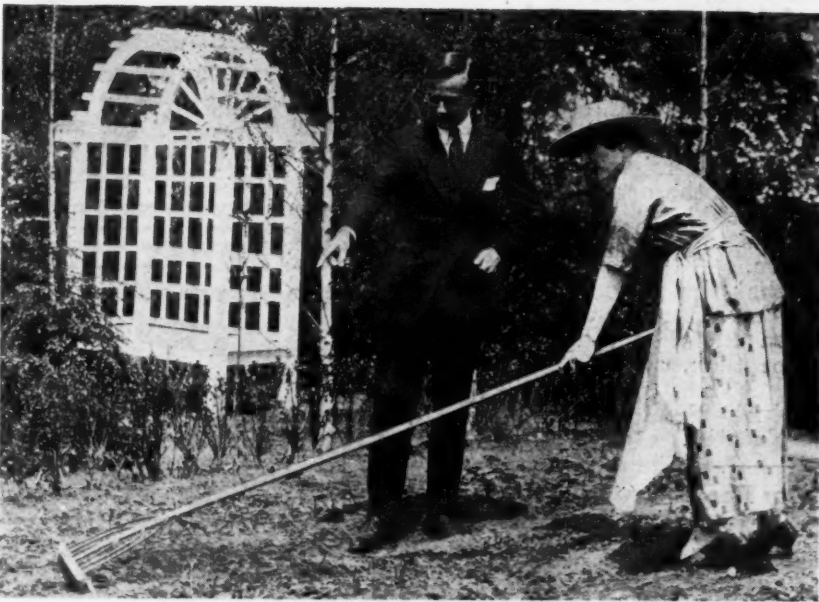
Prima Donna, Playwright and Their Daughter in Genial Rustic Setting

Mme. Namara and Guy Bolton Spend Happy Days at Their Summer Home in the Catskills — Busy Season Faces Singer Who Will Appear in Erlanger's "Forfaiture" — Winter Months Will Find Her in New Orleans Opera

MME. NAMARA, the soprano, broke into her vacation which she is spending at Twilight Park, Haines Falls, N. Y., long enough to pay a hurried visit to New York to fill an engagement at the Stadium where she sang on Thursday evening of last week before one of the largest audiences of the season. She arrived in the city with her husband, Guy Bolton, the playwright, on the eve of the strike of actors at twelve of the leading New York theaters. Mr. Bolton forthwith divided his attention between his wife's concert appearance and the problem of a premiere of one of his new productions scheduled for immediate performance.

One of the interesting engagements which Mme. Namara will probably fill within the next season will be an appearance in the first performance of Camille Erlanger's opera, "Forfaiture." This opera was started and two acts completed before the death of the composer and the work is being completed by two of his collaborators. The story follows very closely the scenario of "The Cheat," which was seen here at the motion picture theaters recently, the star being the Japanese actor, Sessue Hayakawa. This opera was scheduled for performance at the Opéra Comique, Paris, for October next but it is not likely that it will be given before the spring of 1920.

In January and February of next year Mme. Namara will fill engagements in opera in New Orleans, singing in "Manon," "Bohème," "Pagliacci," "Faust," and "Romeo and Juliet." She has been engaged for an appearance with the New York Philharmonic and has a large number of concert engagements booked. Among these will be a series of concerts at the Ritz-Carlton, Carnegie Hall, and the Princess Theater as soloist with Armond Vecsey's Orchestra. Mr. Vecsey is writing the music for a new Chinese operetta for which Mr. Bolton is writing the book and P. G. Wodehouse the lyrics.



Mme. Namara is called the "inspiration for this operetta," and one of the

pictures displayed herewith shows the prima donna in Chinese costume.

Mme. Namara in the rustic settings of her summer home at Haines Falls in the Catskill Mountains. Her husband, Guy Bolton, the playwright, and Betty, their child, share photographic honors with the prima donna.

Carnegie, Donor of Millions to Music, Dies in Sleep, Aged Eighty-Three

LENOX, MASS., Aug. 11.—After an illness of less than three days, Andrew Carnegie, steel magnate, millionaire, philanthropist and peace advocate, died, at the age of eighty-three, in his sleep, at Shadow Brook, his summer home. Mr. Carnegie had been an invalid since 1917, but his death was not looked for at this time, although he was known to be suffering from a severe cold, which developed into bronchial pneumonia.

Mr. Carnegie was born sixteen miles from Edinburgh in 1835. His father was a master weaver who was driven out of work by the development of machinery for the same purpose. The family came to this country when Mr. Carnegie was only twelve. He became a messenger boy in the Pittsburgh telegraph office, a regular operator, a stock holder in the

Adams Express Company, superintendent of a division of the Pennsylvania Railroad system, and partner in the Keystone Bridge Works and the Union Iron Mills in rapid succession.

Volumes have been written about the rise and development of the Carnegie Steel Company, which succeeded the firm of Carnegie & Co., which in its turn followed on the Iron Mills corporation. The list of Mr. Carnegie's partners, picked invariably from his former assistants, held the names of such men as Schwab, Corey, Lauder, Dinkey and Leishman. The war with his opponent, Henry T. Frick, is also written in the chronicles of financial history. When Mr. Carnegie retired from business it was with an income of \$40 a minute, and to take up philanthropy.

It was his avowed purpose to die, if not poor, at least not rich, and if he did not achieve that purpose his gifts to art and science were epoch making. One of the

very earliest was the Carnegie Music Hall in New York, at a cost of \$2,000,000. Mr. Carnegie also gave liberally to the Philharmonic Society, of which he was president, and liberally backed the Pittsburgh orchestra. A frequent visitor at the opera, he owned no box; but he gave organs to a vast number of churches, colleges and schools here and abroad, 350 of the number were given to churches in Scotland.

"I am a devoted lover of music," he said only a short time ago. "I give organs to churches, or help churches to get organs because I am willing to be responsible for everything the organs say, though I could not be responsible for all that is said from the pulpit."

In his New York mansion he had installed a great pipe organ, the largest that a private house could hold, with a musical attachment that he could manipulate himself, to give the effect of a full orchestra. This he played on frequently.

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It was built especially for him and cost \$17,000.

At Mr. Carnegie's invitation, Tchaikovsky, the noted composer, came to America to conduct his own works at the opening of Carnegie Hall, and was frequently entertained at the Carnegie home. Walter Damrosch, on one occasion, illustrated the beauties of the millionaire's famous piano by playing Scotch folk songs on it for the distinguished visitor. In his letters, Tchaikovsky refers to the pleasure that his acquaintance with Carnegie gave him; he likened his appearance to Ostrovsky, the noted Russian writer.

In 1912 the Carnegie Corporation was endowed with \$125,000,000 for the purpose of concentrating all its funds on plans for libraries, college aid and church organs. All these plans were thrown into abeyance by the war. During the conflict, however, the corporation gave \$3,000,000 to the various organizations for training camp activities and for relief.

FRENCH PROGRAM GIVEN BY AMERICANS IN FRANCE

Guy Maier and Lee Pattison Win Laurels in Two Piano Recitals at Aix-les-Bains

On July 10, Guy Maier, "de l'Y. C. A. Américaine," and Lee Pattison, "de l'Armée Américaine," as the French programs explained, gave one of the famous concerts for two pianos at the Salle des Fêtes of the Splendide-Hôtel at Aix-les-Bains. The concert was devoted entirely to the music of French composers, works by Guy Ropar, Claude Debussy, Saint-Saëns, Louis Aubert and Chabrier making up the program. This was the second concert given at Aix-les-Bains by the two pianists within the month. Before their return to America the last of August, Messrs. Maier and Pattison will give a series of concerts in London. Recently they gave a private recital at the home of M. Jacques Rouché, the director of the Paris Grand Opera. The following letter was written by M. Rouché to a mutual friend:

"Dear Madame:
"Your two friends have enjoyed the greatest kind of triumph at our home. Playing before the greatest orchestral conductors, composers and artists in France, they aroused an enthusiasm that was quite indescribable. Their playing of the modern French music surprised everyone by its artistic finish and perfection of detail. They certainly have a most brilliant future before them. I cannot tell you how happy I am of their success. I am proud that at home has thus been laid the first stone of the artistic bridge of France to America. Sincerely,
"JACQUES ROUCHÉ"

Just now Messrs. Maier and Pattison are having a vacation in the Alps.

J. Adam Hugo Completes Music Bridgeport Pageant

BRIDGEPORT, CONN., Aug. 11.—J. Adam Hugo, the composer, whose opera "The Temple Dancer," was produced at the Metropolitan last winter, has completed two folk songs for the music pageant, "The Feast of Freedom," which will be presented in September at a pageant in Bridgeport. Mr. Hugo has written two choruses, one Indian in theme, to be sung by 2000 voices in unison; the other based upon a familiar negro melody, to be sung in four parts. Mr. and Mrs. Hugo and their young son, Ronald, are visiting Umberto Sorrentino at his summer cottage, Laurel Beach. Mr. Sorrentino has just returned from a tour of the West.